

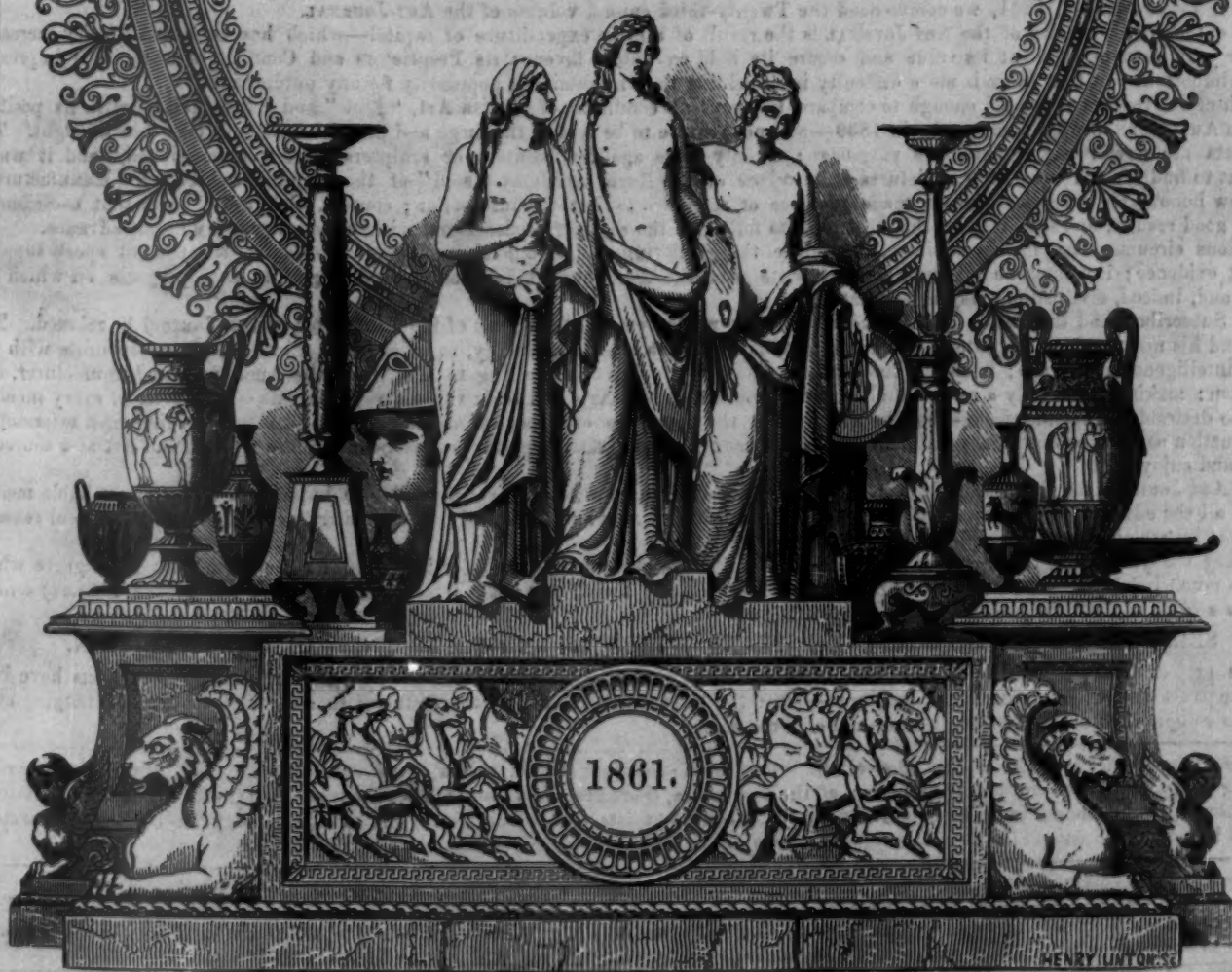
114
NEW SERIES: CONTAINING THE ROYAL GALLERY.

No. LXXVI.

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APRIL.

THE
ART-JOURNAL.



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THE ILLUSTRATIONS.

1. THE WOUNDED GUERRILLA. Engraved by J. C. ARMYTAGH, from the Picture by Sir D. WILKIN, in the Royal Collection at Buckingham Palace.
2. THE DEATH OF NELSON. Engraved by J. B. ALLEN, from the Picture by J. M. W. TURNER, R.A., in the National Collection.
3. THE SKIPPING-ROPE. Engraved by G. J. STODART, from the Statue by Mrs. THORNTON.

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On the 1st of January, 1861, we commenced the Twenty-third annual volume of the ART-JOURNAL.

The extensive circulation of the ART-JOURNAL is the result of a large expenditure of capital—which has been continually increased year after year, so as to augment its value and secure its hold on public favour: its Proprietors and Conductors being fully impressed with the important fact that there is more difficulty in upholding than in obtaining popularity for any publication.

Such of our readers as are old enough to compare the present condition of British Art, "Fine" and "Industrial," with its position when the ART-JOURNAL was commenced—in 1839—will not require to be told of the large and beneficial changes time has wrought. The higher arts are now receiving extensive patronage: twenty years ago few painters or sculptors were "commissioned," and it was a rare event to find ten per cent. of the pictures of members of the Royal Academy "sold" at their annual exhibition. Manufacturers, with a few honourable exceptions, hardly made pretence of reference to Art for instruction; content with the chances that occasionally procured good results, and satisfied, for the most part, to follow in the steps of predecessors, without inquiry and without advance.

Various circumstances have combined to produce the gratifying and beneficial improvement of which the present epoch supplies abundant evidence; it cannot be presumptuous to state that the ART-JOURNAL has contributed largely to that progress on which the country, and, indeed, civilization, may be congratulated.

Our Subscribers and the Public may rest assured that in no degree will the efforts of the Conductors of this Journal be relaxed. The Editor, and his many valued coadjutors, will continue to labour, with heart and energy, to render it in all respects commensurate with the growing intelligence of the age; to supply information upon every subject interesting to the Artist, the Amateur, the Manufacturer, and the Artisan: making it not only a record of all "news" concerning the Arts and their various ramifications,—a reporter of every incident it may be desirable to communicate,—but, by drawing on the resources of experienced and enlightened men, affording such information and instruction as may advance the great cause of Art—teaching, while gratifying, its professors and those who pursue Art as a source of pleasure and enjoyment.

The ART-JOURNAL for the year 1861 has, therefore, been commenced with an earnest resolve to improve it by every available means, and with all the advantages that result from long experience of the wants and wishes of its Subscribers, as well as with a grateful sense of the support by which it has obtained the high position it occupies.

During the year 1861, the series of Engravings from Pictures in the Royal Collections (and for the permission to engrave which we are so much indebted to the gracious munificence of Her Majesty the Queen and His Royal Highness the Prince Consort) will be brought to a close, and will be succeeded by a series of

SELECTED PICTURES FROM THE PRIVATE GALLERIES AND COLLECTIONS OF GREAT BRITAIN.

This project has been liberally and considerably aided by collectors, and cordially assisted by many artists. Our selections have been made—we trust and believe with sound judgment—from the most extensive collections in the Kingdom; and we are so arranging as to obtain the co-operation of the best engravers—and of those only.

Subscribers are aware that a *New Series* was begun with the year 1855; when we obtained the honour, graciously accorded, of issuing Engravings from the Royal Pictures; of the new series, therefore, six volumes are now completed: while the series containing the Vernon Gallery—begun in 1849 and ended in 1854—also consists of six volumes. Either series may be obtained separately, and may be considered complete, there being no necessity for obtaining the earlier volumes.

Covers for the Volumes of the ART-JOURNAL can be had of any Bookseller at Three Shillings each.

We reply to every letter, requiring an answer, that may be sent to us with the writer's name and address; but we pay no attention to anonymous communications.

The Office of the Editor of the ART-JOURNAL is 4, Lancaster Place, Waterloo Bridge, Strand, where all Editorial communications are to be addressed. Letters, &c., for the Publishers, should be forwarded, as usual, to 25, Paternoster Row.

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Mr. BENSON J. LOSSING'S "TOUR ON THE HUDSON" has been duly registered in the District Court of New York, and the American Copyright thereby secured.

THE ART-JOURNAL.



LONDON, APRIL 1, 1861.

THE HERMITS AND RECLUSES
OF THE MIDDLE AGES.

BY THE REV. EDWARD L. CUTTS, B.A.

PART I.

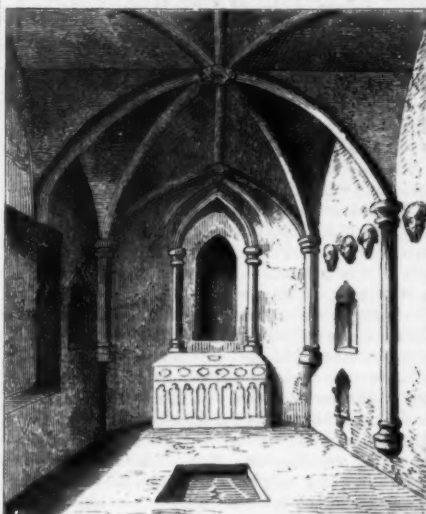


WE have already said* that the habitations of all the solitaires, both those of Hermits and those of the stricter Recluses, were alike in many respects, and that they are all indifferently called Hermitages. Before we proceed to direct our attention more exclusively to the recluses, their habitations, and manners of life, we will lay before the reader a few examples of hermitages which may—some of them—have been the abode of recluses, though the majority of them were more probably inhabited by hermits.

These still exist, because they were hewn out of the living rock; while those which were mere bowers, or huts, or timber houses, have perished by time. There are, it is true, ancient hermitages, built of stone, still standing, both in England and on the continent of Europe, but we are not in a position to give the reader any definite description of them.

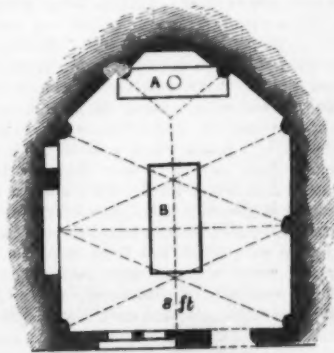
At Cratcliffe, near Winstan, in Derbyshire, in a wild and inaccessible situation, there is a cell hewn out of the rock, 13 feet long, and 11 wide, by 9 feet

corner of a sequestered dell. The exterior, a view of which is given above, presents us with a simply arched door-way at the bottom of the rough cliff, with an arched window on the left, and a little square opening between, which looks like the little square window of a recluse. Internally we find the cell sculptured into the fashion of a little chapel, with a groined ceiling, the groining shafts and ribs well enough designed, but rather rudely executed. There is a semi-octagonal apsidal recess at the east end, in which the altar stands; a piscina and a credence and stone seat in the north wall; a row of sculptured heads in the south wall, and a grave-stone in the middle of the floor. This chapel appears to



INTERIOR VIEW OF ST. ROBERT'S CHAPEL.

have been also the hermit's living room. The view of the exterior, and of the interior and ground plan, are from Carter's "Ancient Architecture," pl. lxvii. There is another hermitage, whose chapel is very similar to this, at Warkworth. It is half-way up the cliff, on one side of a deep romantic valley, through which runs the river Coquet, overhung with woods. The chapel is hewn out of the rock, 18 feet long, by 7½ wide, with a little entrance-porch on the south, also hewn in the rock; and, on the further side, a long, narrow apartment, with a small altar at the east end, and a window looking upon the chapel altar. This long apartment was probably the hermit's living room; but when the Earls of Northumberland endowed the hermitage



GROUND PLAN OF ST. ROBERT'S CHAPEL.

for a chantry priest, the priest seems to have lived in a small house, with a garden attached, at the foot of the cliff. The chapel is groined, and has Gothic windows, very like that at Knaresborough. A minute description of this hermitage, and of the legend connected with it, is given in a poem called "The History of Warkworth" (4to. 1775), and in a letter in Grose's "Antiquities," vol. iii. A view of the exterior, showing its picturesque situation, and a ground plan of the chapel and its appurtenances, will be found in Herne's "Antiquities of Great Britain," pl. 9.

There is a little cell or oratory, called the hermitage, cut out of the face of a rock near Dale Abbey, Derbyshire. On the south side are the door and three windows; at the east end, an altar stand-

ing upon a raised platform, both cut out of the rock; there are little niches in the walls, and a stone seat all round.*

There is another hermitage of three cells at Wetheral, near Carlisle, called Wetheral Safeguard, or St. Constantine's Cells—Wetheral Priory was dedicated to St. Constantine, and this hermitage seems to have belonged to the priory. It is not far from Wetheral Priory, in the face of a rock standing 100 feet perpendicularly out of the river Eden, which washes its base; the hill rising several hundred feet higher still above this rocky escarpment. The hermitage is at a height of 40 feet from the river, and can only be approached from above by a narrow and difficult path down the face of the precipice. It consists of three square cells, close together, about 10 feet square, and 8 feet high; each with a short passage leading to it, which increases its total length to about 20 feet. These passages communicate with a little platform of rock in front of the cells. At a lower level than this platform, by about 7 feet, there is a narrow gallery, built up of masonry; the door to the hermitage is at one end of it, so that access to the cells can only be obtained by means of a ladder from this gallery to the platform of rock 7 feet above it. In the front of the gallery are three windows, opposite to the three cells, to give them light, and one chimney. An engraving will be found in Hutchinson's "History of Cumberland," vol. i. p. 160, which shows the picturesque scene—the rocky hill-side, with the river washing round its base, and the three windows of the hermitage, half way up, peeping through the foliage; there is also a careful plan of the cells in the letter-press.

A chapel, and a range of rooms—which communicate with one another, and form a tolerably commodious house of two floors—are excavated out of a rocky hill-side, called Blackstone Rock, which forms the bank of the Severn, near Bewdley, Worcestershire. A view of the exterior of the rock, and a plan and sections of the chambers, are given both in Stukeley's "Itinerarium Curiosum," pls. 13 and 14, and in Nash's "History of Worcestershire," vol. ii. p. 48.

At Lenton, near Nottingham, there is a chapel and a range of cells excavated out of the face of a semicircular sweep of rock, which crops out on the bank of the river Lene. The river winds round the other semicircle, leaving a space of greensward between the rock and the river, upon which the cells open. Now, the whole place is enclosed, and used as a public garden and bowling-green, its original features being, however, preserved with a praiseworthy appreciation of their interest. In former days this hermitage was just within the verge of the park of the royal castle of Nottingham; it was doubtless screened by the trees of the park; and its inmates might pace to and fro on their secluded grass-plot, fenced in by the rock and the river from every intruding foot, and yet in full view of the walls and towers of the castle, with the royal banner waving from its keep, and catch a glimpse of the populous borough, and see the parties of knights and ladies prance over the level meadows which stretched out to the neighbouring Trent like a green carpet, embroidered in spring and autumn by the purple crocus, which grows wild there in myriads. Stukeley, in his "Itinerarium Curiosum," pl. 39, gives a view and ground plan of these curious cells. Carter also figures them in his "Ancient Architecture," pl. 12, and gives details of a Norman shaft and arch in the chapel.

Before we take a final leave of these hermits and their picturesque habitations, let us call to mind Spenser's description of a typical hermit and hermitage, while the originals still lingered in the living memory of the people:—

"At length they chaunce to meet upon the way
An aged sire, in long blacke weedes yclad,
His feet all bare, his beard all hoarie gray,
And by his belt his booke he hanging had;
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voide of mallice bad;
And all the way he prayed as he went,
And often knockt his brest as one that did repen†.

"He faire the knight saluted, louting low,
Who faire him quited, as that courteous was;
And after asked him if he did know
Of strange adventures which abroad did pas.

* See view in Stukeley's "Itin. Curiosum," pl. 14.



EXTERIOR VIEW OF ST. ROBERT'S CHAPEL, KNARESBOROUGH.

high; at its east end it has an altar of the living rock, and over it a crucifix is sculptured out of the rock-wall.†

St. Robert's Chapel, at Knaresborough, Yorkshire, is a very excellent example of a hermitage.‡ It is hewn out of the rock, at the bottom of a cliff, in the

* Art Journal, Jan. 1860, p. 17.

† Engraved in Carter's "Ancient Architecture," pl. 12.

‡ Eugene Aram's famous murder was perpetrated within it. See Sir E. L. Bulwer's description of the scene in his "Eugene Aram."



'Ah! my dear sonne,' quoth he, 'how should, alas! Silly old man, that lives in hidden cell, Bidding his beades all day for his trespas, Tidings of war and worldly trouble tell? With holy father sits not with such things to mell.'†

Quoth then that aged man, 'the way to win Is wisely to advise. Now day is spent, Therefore with me ye may take up your in For this same night.' The knight was well content; So with that godly father to his home he went.

"A little lowly hermitage it was, Down in a dale, hard by a forest's side, Far from resort of people that did pass In travail to and fro; a little wyde There was an holy chappell edifyde, Wherein the hermit dewly wont to say His holy things, each morn and eventyde; Hereby a christall streame doted gently play, Which from a sacred fontaine welled forth alway.

"Arrived there, the little house they fill; No look for entertainment where none was; Rest is their feast, and all things at their will; The noblest mind the best contentment has. With fair discourse the evening so they pass; For that old man of pleasing words had store, And well could file his tongue as smooth as glas; He told of saintes and popes, and evermore He strowd an Ave Mary after and before."‡

Fairy Queen, l. 1, 29, 33, 34, 35.

And now we proceed to speak more particularly of the recluses. The old legends tell us that John the Hermit, the contemporary of St. Anthony, would hold communication with no man except through the window of his cell.‡ But the recluses of more modern days were not content to quote John the Egyptian as their founder. As the Carmelite friars claimed Elijah, so the recluses, at least the female recluses, looked up to Judith as the foundress of their mode of life, and patroness of their order.

Mabillon tells us that the first who made any formal rule for recluses was one Grimlac, who lived about 900 A.D. The principal regulations of his rule are, that the candidate for reclusion, if a monk, should

* Simple.

† Meddle.

‡ Since the above was written, the writer has had an opportunity of visiting a hermitage very like those at Warkworth, Wetheral, Bewdley, and Lenton, still in use and habitation. It is in the parish of Limay, near Mantes, a pretty little town on the railway between Rouen and Paris. Nearly at the top of a vine-clad hill, on the north of the valley of the Seine, in which Mantes is situated, a low face of rock crops out. In this rock have been excavated a chapel, a sacristy, and a living-room for the hermit; and the present hermit has had a long refectory added to his establishment, in which to give his annual dinner to the people who come here, one day in the year, in considerable numbers, on pilgrimage. The chapel differs from those which we have described in the text, in being larger and ruder; it is so wide that its rocky roof is supported by two rows of rude pillars, left standing for that purpose by the excavators. There is an altar at the east end. At the west end is a representation of the entombment; the figure of our Lord, lying as if it had become rigid in the midst of the writhing of his agony, is not without a rude force of expression. One of the group of figures standing about the tomb, has a late thirteenth-century head of a saint placed upon the body of a Roman soldier of the Renaissance. There is a grave-stone with an incised cross and inscription beside the tomb; and in the niche on the north side is a recumbent monumental effigy of stone, with the head and hands in white glazed pottery. But whether these things were originally placed in the hermitage, or whether they are waifs and strays from neighbouring churches, brought here as to an ecclesiastical peep-show, it is hard to determine; the profusion of other incongruous odds and ends of ecclesiastical relics and fineries, with which the whole place is furnished, inclines one to the latter conjecture. There is a bell-turret built on the rock over the chapel, and a chimney peeps through the hill-side, over the sacristy fireplace. The platform in front of the hermitage is walled in, and there is a little garden on the hill above. The curé of Limay performs service here on certain days in the year. The hermit will disappoint those who desire to see a modern example of

"An aged sire, in long black weeds yoked, His feet all bare, his beard all hoarie gray." He is an aged sire, seventy-four years old; but for the rest, he is simply a little, withered, old French peasant, in a blue blouse and wooden sabots. He passes his days here in solitude, unless when a rare party of visitors ring at his little bell, and, after due inspection through his grille, are admitted to peep about his chapel and his grotto, and to share his fine view of the valley shut in by vine-clad hills, and the Seine winding through the flat meadows, and the clean, pretty town of Mantes *le Jolie* in the middle, with its long bridge and its cathedral-like church. Whether he spends his time

"Bidding his beades all day for his trespas," we did not inquire; but he finds the hours lonely. The good curé of Limay wishes him to sleep in his hermitage, but, like the hermit-priest of Warkworth, he prefers sleeping in the village at the foot of the hill.

One of the little hermitages represented in the Campo Santo series of paintings of the old Egyptian Hermit Saints (engraved in Mrs. Jameson's "Legends of the Monastic Orders") has a little grated window, through which the hermit within (probably this John) is talking with another outside.

signify his intention a year beforehand, and during the interval should continue to live among his brethren. If not already a monk, the period of probation was doubled. The leave of the bishop of the diocese was to be first obtained, and if the candidate were a monk, the leave of his abbot and convent also. When he had entered his cell the bishop was to put his seal upon the door, which was never again to be opened unless for the help of the recluse in time of sickness or on the approach of death. Successive councils published canons to regulate this kind of life. That of Mille, in 692, repeats in substance the rule of Grimlac. That of Frankfort, in 787, refers to the recluses. The synod of Richard de la Wich, Bishop of Chichester, A.D. 1246, makes some canons concerning them: "Also we ordain to recluses that they shall not receive or keep any person in their houses concerning whom any sinister suspicion might arise. Also that they have narrow and proper windows; and we permit them to have secret communication with those persons only whose gravity and honesty do not admit of suspicion."*

Towards the end of the twelfth century a rule for anchorites was written by Bishop Richard Poore† of Chichester, and afterwards of Salisbury, who died A.D. 1237, which throws abundant light upon their mode of life; for it is not merely a brief code of the regulations obligatory upon them, but it is a book of paternal counsel, which enters at great length, and in minute detail, into the circumstances of the recluse life, and will be of great use to us in the subsequent part of this paper.

There were doubtless different degrees of austerity among the recluses; but, on the whole, we must banish from our minds the popular idea that they inhabited a living grave, and lived a life of the extremest mortification. Doubtless there were instances in which religious enthusiasm led the recluse into frightful and inhuman self-torture, like that of Thaisis, in the "Golden Legend":—"She went to the place whiche th' abbot had assygned to her, and there was a monasterye of vyrgyns; and there he closed her in a celle, and sealed the door with led. And the celle was lytyll and straye, and but one lytell wyndowe open, by whiche was mynistred to her poor lyvinge; for the abbot commanded that they shold gyve to her a lytell brede and water." Thaisis submitted to it at the command of Abbot Pafuncius, as penance for a sinful life, in the early days of Egyptian austerity; and now and then throughout the subsequent ages the self-hatred of an earnest, impassioned nature, suddenly roused to a feeling of exceeding sinfulness—the remorse of a wild, strong spirit, conscious of great crimes, or the enthusiasm of a weak mind and morbid conscience, might urge men and women to such self-revenges, to such penances as these. Bishop Poore gives us episodically a pathetic example, which our readers will thank us for repeating here. "Nothing is ever so hard that love doth not make tender, and soft, and sweet. Love maketh all things easy. What do men and women endure for false love, and would endure more! And what is more to be wondered at is, that love which is faithful and true, and sweeter than any other love, doth not overmaster us as doth sinful love! Yet I know a man who weareth at the same time both a heavy cuirass‡ and haircloth, bound with iron round the middle too, and his arms with broad and thick bands, so that to bear the sweat of it is severe suffering. He fasteth, he watcheth, he laboureth, and, Christ knoweth, he complaineth, and saith that it doth not

* Wilkins's "Concilia," l. 693.

† Several MSS. of this rule are known under different names. Fosbrooke quotes one as the Rule of Simon de Gandavo (or Simon of Ghent), in Cott. MS. Nero A. xiv.; another in Bennet College, Cambridge; and another under the name of Alfred Reevesley. See Fosbrooke's "British Monachism," pp. 374-5. The various copies, indeed, seem to differ considerably, but to be all derived from the work ascribed to Bishop Poore. All these books are addressed to female recluses, which is a confirmation of the opinion which we have before expressed, that the majority of the recluses were women.

‡ Thus the player queen in "Hamlet," III. 2:—

"Nor earth to me give food, nor heaven give light! Sport and repose lock from me day and night! To desperation turn my trust and hope! An anchor's cheer in prison be my scope! Each opposite that blanks the face of joy Meet what I would have well, and it destroy," &c.

§ The wearing a cuirass, or hauberk of chain mail, next the skin became a noted form of self-torture; those who undertook it were called *Loricati*.

oppress him; and often asks me to teach him something wherewith he might give his body pain. God knoweth that he, the most sorrowful of men, weepeth to me and saith that God hath quite forgotten him, because He sendeth him no great sickness; whatever is bitter seems sweet to him for our Lord's sake. God knoweth love doth this, because, as he often saith to me, he could never love God the less for any evil thing that he might do to him, even were he to cast him into hell with those that perish. And if any believe any such thing of him, he is more confounded than a thief taken with his theft. I know also a woman of like mind, that suffereth little less. And what remaineth but to thank God for the strength that he giveth them; and let us humbly acknowledge our own weakness, and love their merit, and thus it becomes our own. For as St. Gregory says, love is of so great power that it maketh the merit of others our own without labour." But though powerful motives and great force of character might enable an individual here and there to persevere with such austerities, when the severities of the recluse life had to be reduced to rule and system, and when a succession of occupants had to be found for the vacant anchorholds, ordinary human nature revolted from these unnatural austerities, and the common sense of mankind easily granted a tacit dispensation from them; and the recluse life was speedily toned down in practice to a life which a religiously minded person, especially one who had been wounded and worsted in the battle of life, might gladly embrace and easily endure.

Usually, even where the cell consisted of a single room, it was large enough for the comfortable abode of a single inmate, and it was not destitute of such furnishing as comfort required. But it was not unusual for the cell to be in fact a house of several apartments, with a garden attached; and it would seem that the technical "cell," within which the recluse was immured, included house and garden, and everything within the boundary wall. It is true that many of the recluses lived entirely, and perhaps all partly, upon the alms* of pious and charitable people; but it was the bishop's duty, before giving license for the building of a *recluserium* to satisfy himself that there would be, either from alms or from an endowment, a sufficient maintenance for the recluse. Practically, they do not seem often to have been in want; they were restricted as to the times when they might eat flesh-meat, but otherwise their abstemiousness depended upon their own religious feeling on the subject; and the only check upon excess was in their own moderation. They occupied themselves, besides their frequent devotions, in reading, writing, illuminating, and needlework; and though the recluses attached to some monasteries seem to have been under an obligation of silence, yet in the usual case, the recluse held a perpetual levee at the open window, and gossiping and scandal appear to have been among her besetting sins. It will be our business to verify and further to illustrate this general sketch of the recluse life.

And, first, let us speak more in detail of their habitations. The *recluserium*, or anchorhold, seems sometimes to have been, like the hermitage, a house of timber or stone, or a grotto in a solitary place. In Sir T. Mallory's "Prinsee Arthur," we are introduced to one of these, which afforded all the appliances for lodging and entertaining even male guests. We read:—"Sir Percival returned again unto the recluse, where he deemed to have tidings of that knight which Sir Launcelot followed. And so he kneeled at her window, and anon the recluse opened it, and asked Sir Percival what he would. 'Madam,' said he, 'I am a knight of King Arthur's court, and my name is Sir Percival de Galis.' So when the recluse heard his name, she made passing great joy of him, for greatly she loved him before all other knights of the world; and so of right she ought to do, for she was his aunt. And then she commanded that the gates should be opened to him, and then Sir Percival had all the cheer that she might make him, and all that was in her power was at his commandment." But it does not seem that

* An alms box was hung up to receive contributions, as appears from "Piers Ploughman,"—

"In aneres there a box hangeth."

And in the extracts hereinafter given from the "Ancient Rievle," we shall find several allusions to the giving of alms to recluses as a usual custom.

she entertained him in person; for the story continues that "on the morrow Sir Percival went unto the recluse," i.e. to her little audience-window, to propound his question, "if she knew that knight with the white shield." Here is a woodcut of a



SIR LAUNCELOT AT THE HERMITAGE.

picture in the MS. "History of Sir Launcelot" (Royal 14, E. III. folio 101 v.), entitled "Ensi q Percheva retourna a la recluse qui estait en son hermitage."*

In the case of these large remote anchorholds, the recluse must have had a chaplain to come and say mass for her every day in the chapel of her hermitage.† But in the vast majority of cases, anchorholds were attached to a church, either of a religious house or of a town, or of a village; and in these situations they appear to have been much more numerous than is at all suspected by those who have not inquired into this little known portion of our mediæval antiquities. Very many of our village churches had a recluse living within or beside them, and it will, perhaps, especially surprise the majority of our readers to learn that these recluses were specially numerous in the mediæval towns.‡ The proofs of this fact are abundant; here are some. Henry, Lord Scrope, of Masham, by will, dated 23rd June, 1415, bequeathed to every anchorite & recluse dwelling in London or its suburbs, 6s. 8d.; also to every anchorite and recluse dwelling in York and its suburbs, 6s. 8d. In a will of the fifteenth century we have a bequest "to the anchor in the wall beside Bishopgate, London."§ In the will of St. Richard, Bishop of Chichester,** we have bequests to Friar Humphrey, the recluse of Pageham, to the recluse of Hogton, to the recluse of Stopeham, to the recluse of Heringham; and in the will of Walter de Suffield, Bishop of Norwich, bequests to "anchors" and recluses in his diocese, and especially to his niece Ela, in *reclusorio* at Massingham.††

Among the other notices which we have of solitary living in towns, Lydgate mentions one in the town of Wakefield. Morant says there was one in Holy Trinity churchyard, Colchester. The episcopal registers of Lichfield show that there was an anchorage for several female recluses in the churchyard of St. George's Chapel, Shrewsbury. The will of Henry, Lord Scrope, already quoted, leaves 100s. and the pair of beads which the testator was accustomed to use, to the anchorite of Westminster: it was his predecessor, doubtless, who is mentioned in the time of Richard II.: when the young king was going to meet Wat Tyler in Smithfield, he went to Westminster Abbey, "then to the church, and so

to the high altar, where he devoutly prayed and offered; after which he spake with the anchorite, to whom he confessed himself."* Lord Scrope's will goes on to bequeath 40s. to Robert, the recluse of Beverley; 13s. 4d. each to the anchorites of Stafford, of Kurkebeck, of Wath, of Peasholme near York, of Kirby, Thorgauby near Colyngworth, of Leek near Upsale, of Gainsburgh, of Kneesall near Southwell, of Dartford, of Stamford living in the parish church there; to Thomas, the chaplain dwelling continually in the church of St. Nicholas, Gloucester; to Elizabeth, late servant of the anchorite of Hampole; and to the recluse in the house of the Dominicans at Newcastle; and also 6s. 8d. to every other anchorite and anchorites that could be easily found within three months of his decease.

We have already had occasion to mention that there were several female recluses, in addition to the male solitaries, in the churchyards of the then great city of Norwich. The particulars which that laborious antiquary, Blomfield, has collected together respecting several of them, will throw a little additional light upon our subject, and fill up still further the outlines of the picture which we are engaged in painting.

There was a hermitage in the churchyard of St. Julian, Norwich, which was inhabited by a succession of anchoresses, some of whose names Blomfield records:—Dame Agnes, in 1472; Dame Elizabeth Scot, in 1481; Lady Elizabeth, in 1510; Dame Agnes Edridge, in 1524. The Lady Julian, who was the anchoress in 1393, is said to have had two servants to attend her in her old age. "She was esteemed of great holiness. Mr. Francis Peck had a vellum MS. containing an account of her visions." Blomfield says that the foundations of the anchorage might still be seen in his time, on the east side of St. Julian's churchyard. There was also an anchorage in St. Ethelred's churchyard, which was rebuilt in 1305, and an anchor continually dwelt there till the Reformation, when it was pulled down, and the grange, or tithe-barn, at Brakendale was built with its timber; so that it must have been a timber house of some magnitude. Also in St. Edward's churchyard, joining to the church on the north side, was a cell, whose ruins were still visible in Blomfield's time, and most persons who died in Norwich left small sums towards its maintenance. In 1428 Lady Joan was anchoress here, to whom Walter Ledman left 20s., and 40d. to each of her servants. In 1458, Dame Anne's Kye was the recluse here; in 1516, Margaret Norman, widow, was buried here, and gave a legacy to the lady anchoress by the church. St. John the Evangelist's Church, in Southgate, was, about A.D. 1300, annexed to the parish of St. Peter per Montegate, and the Grey Friars bought the site; they pulled down the whole building, except a small part left for an anchorage, in which they placed an anchor, to whom they assigned part of the churchyard for his garden. Also there used anciently to be a recluse dwelling in a little cell joining to the north side of the tower of St. John the Baptist's Church, Timber Hill, but it was down before the Dissolution. Also there was an anchor, or hermit, who had an anchorage in or adjoining to All Saints' Church. Also in Henry III.'s time a recluse dwelt in the churchyard of St. John the Baptist, and the Holy Sepulchre, in Ber Street. In the monastery of the Carmelites, or White Friars, at Norwich, there were two anchorages—one for a man, who was admitted brother of the house, and another for a woman, who was admitted sister thereof. The latter was under the Chapel of the Holy Cross, which was still standing in Blomfield's time, though converted into dwelling houses. The former stood by St. Martin's Bridge, on the east side of the street, and had a small garden to it, which ran down to the river. In 1442, December 2nd, the Lady Emma, recluse, or anchoress, and religious sister of the Carmelite order, was buried in their church. In 1443, Thomas Scrope was anchorite in this house. In 1465, Brother John Castleacre, a priest, was anchorite. In 1494 there were legacies given to the anchor of the White Friars. This Thomas Scrope was originally a Benedictine monk; in 1450 he be-

came anchorite here (being received a brother of the Carmelite order), and led an anchorite's life for many years, seldom going out of his cell but when he preached; about 1446, Pope Eugenius made him Bishop of Down, which see he afterwards resigned, and came again to his convent, and became suffragan to the Bishop of Norwich. He died, and was buried at Lowestoft, being near a hundred years old.

The document which we are about to quote from Whittaker's "History of Whalley" (pp. 72 and 77), illustrates many points in the history of these anchorholds. It was built in a parish churchyard, it depended upon a monastery, and was endowed with an allowance in money and kind from the monastery; it was founded for two recluses; they had a chaplain and servants, and the patronage was retained by the founder. It will also give us some very curious and minute details of the domestic economy of the recluse life; and, lastly, it will give us an historical proof that the assertions of the contemporary satirists, of the laxity* with which the vows were sometimes kept, were not without foundation.

In 1349, Henry, Duke of Lancaster, granted in trust to the abbot and convent of Whalley rather large endowments to support two recluses (women) in a certain place within the churchyard of the parish church of Whalley, and two women servants to attend them, there to pray for the soul of the duke, &c.; to find them seventeen ordinary loaves, and seven inferior loaves, eight gallons of better beer, and 3d. per week; and yearly ten large stock-fish, one bushel of oatmeal, one of rye, two gallons of oil for lamps, one lb. tallow for candles, six loads of turf, and one load of fagots; also to repair their habitations, and to find a chaplain to say mass in the chapel of these recluses daily. Their successors to be nominated by the duke and his heirs. On July 6, 15th Henry VI., the king nominated Isole de Heton, widow, to be an *anachorita* for life, *in loco ad hoc ordinato juxta ecclesiam parochialem de Whalley*. Isole, however, grew tired of the solitary life, and quitted it; for afterwards a representation was made to the king that "divers that had been anchores and recluses in the seyd place aforetyme, have broken oute of the seyd place wherein they were reclused, and departed therefrom without any reconsilyation;" and that Isole de Heton had broken out two years before, and was not willing to return; and that divers of the women that had been servants there had been with child. So Henry VI. dissolved the hermitage, and appointed instead two chaplains to say mass daily, &c.† Whittaker thinks that the hermitage occupied the site of some cottages on the west side of the churchyard, which opened into the churchyard until he had the doors walled up.

There was a similar hermitage for several female recluses in the churchyard of St. Romuald, Shrewsbury, as we learn from a document among the Bishop of Lichfield's registers,† in which he directs the Dean of St. Chadd, or his procurator, to enclose Isolda de Hungerford an anchorite in the houses of the churchyard of St. Romuald, where the other anchorites dwell. Also in the same registry there is a precept, dated Feb. 1, 1310, from Walter de Langton, Bishop, to Emma Sprengnose, admitting her an anchorite in the houses of the churchyard of St. George's Chapel, Salop, and he appoints the archdeacon to enclose her. Another licence from Roger, Bishop of Lichfield, dated 1362, to Robert de Worthin, permitting him, on the nomination of Queen Isabella, to serve God in the reclusorium built adjoining (*juxta*) the chapel of St. John Baptist in the city of Coventry, has been published *in extenso* by Dugdale, and we transcribe it for the benefit of the curious.‡

* In the "Ancren Riwle," p. 129, we read, "Who can with more facility commit sin than the false recluse?"

† Owen and Blakeway's "History of Shrewsbury."

‡ "Rogerus, &c., delecto in Christo filio Roberto de Worthin, cap. salutem, &c. Precipue devotionis affectum, quem ad servendum Dio in reclusorio juxta capellam Sancti Joh. Baptiste in civitate Coventrie constructo, et spretis mundi deliciis et ipsius vagis discurribus contemptis, habere te asseres, propensius iuvantes, ac volentes te, consideratione nobilis domine, domine Isabelle Regine Anglie nobis pro te supplicante in hujus laudabili proposito confovere, ut in prefato reclusorio morari possis, et recludi et vitam tuam in eodem docere in tui laudibus Redemptoris, licentiam tibi quantum in nobis est concedi per presentes, quibus sigillum nostrum duximus apponendum. Dat apud Heywood, 2 Kal. Dec. m. d. a. d. mccccxii, et consecrationis nostre tricesimo sexto."—DUGDALE'S Warwickshire, 2nd Edit., p. 193.

* This very same picture is given also in another MS. of about the same date, marked Add. 10,294, at folio 14.

† Perhaps this was the case at Warkworth, the hermit living in the hermitage, while the chantry priest lived in the house at the foot of the hill.

‡ "Eremites that inhabit

By the highways,

And in boroughs among brewers."

Piers Ploughman's Vision.

§ Probably "anchorite" means male, and "recluse" female recluse.

|| "Test. Vetust.", 356.

Other bequests to recluses occur in the will of Henry II., to the recluses (incluse) of Jerusalem, England, and Normandy.

** Sussex Archæol. Coll., i. p. 174.

†† Blomfield's "Norfolk," ii. pp. 347-8. See also the bequests to the Norwich recluses, *infra*.

THE ROYAL PICTURES.

THE WOUNDED GUERRILLA.

Sir D. Wilkie, Painter. J. C. Armytage, Engraver.
Size of the picture, 3 ft. 6½ in. by 2 ft. 8½ in.

WHATEVER regret the public generally may have felt—and it was shared, perhaps even to a greater extent, by his friends and by connoisseurs—at the change in Wilkie's style after his return from Spain, the merits of many pictures painted by him subsequently to his visit are undeniable. When once the popular feeling, so to speak, has been forced into a particular channel, it is difficult to turn it into any other: men are slow to believe that to which they are strangers, whatever it may be. Wilkie's name had been so intimately associated with one especial style, both of subject and treatment, that a departure from it was a species of heterodoxy, not to be tolerated. It had so won public esteem, that scarcely any amount of excellence in a different form was deemed sufficient to reconcile the change. People expected to be amused when they looked at his pictures; they went to them, as they now go to Webster's, to be entertained with some humorous sketch of human nature,—though in one or two of his earlier works, 'Distraint for Rent,' for example, there is more of sadness and pathos than humour; but they found his Spanish visit had sobered now his merriment, and entirely altered the character of his works. Wilkie was no longer Wilkie to the mass of those who frequented the galleries of the Royal Academy.

Historical painting, in its highest sense, was never within his grasp: whenever he essayed it, he failed. Witness the nearest approaches he made—though these cannot be classed with the most elevated historical subjects—'The Discovery of the Body of Tippoo Saib,' 'The Entry of George the Fourth into Holyrood Palace,' 'John Knox Preaching,' and two or three more. His mind was altogether of a different order, and had little or no congeniality of feeling with such subjects. Shakspeare could write, and Garrick could play, tragedy and comedy with equal success; but artists rarely pass from one to the other, or even approach somewhat near to the line of demarcation, without committing an error, though they themselves, perhaps, do not see it, or, at least, will not acknowledge it. Turner was a singular exception to the evil arising from such a change, though many discredit this.

It may be supposed, from these remarks, that we would have the artist adhere rigidly to one style. We desire no such thing: monotony in Art is as wearisome and distasteful as in anything else; and we often find it so, to our cost, when called upon to examine and criticise his works.

Wilkie's residence in Spain, about the years 1827-8, naturally led his mind, not only to the works of the old Spanish masters, which undoubtedly influenced his subsequent practice, but also turned his thoughts towards the history of the country, and especially to what occurred there only a few years prior to his visit. The war of independence, as it is generally called, when the Spanish people, aided by the British armies, with Wellington in command, ultimately drove out the French invaders from the land, offered several episodes of which the artist availed himself. One of these is 'The Wounded Guerrilla,' in the possession of Her Majesty.

The guerrillas, as most of our readers are probably aware, were the peasantry of Spain, chiefly of the mountainous districts, who armed themselves with any weapon they had in possession, and carried on a most harassing and destructive guerilla warfare against their foes. Wilkie's picture represents one of these returning, wounded, from a skirmish. He is mounted on a mule, gaily caparisoned, as these Spanish mules generally are, and is accompanied homewards by an ecclesiastic. At the door of the house stands, it may be presumed, his wife, her countenance exhibiting the distress occasioned by the sight of his pitiable condition. The figures are well grouped, the individuality of each is ably expressed, especially in the countenance of the sick man, and the colour is rich and harmonious, with less of the brown tone visible in many of his pictures of that period.

The picture is in the Royal Collection at Buckingham Palace.

PRE-RAPHAELITISM.*

THE principles propounded in this pamphlet claim for pure "Pre-Raphaelitism" the subtlety of a regenerating spirit. Mr. Thomas addresses himself exclusively to the consideration of essence, leaving out of the question that wiry manner, an adoption of which is deemed sufficient to constitute a professorship of Pre-Raphaelite art. For the majority of those who affect the eccentricities of the manner, its superficial specialities are sufficient. To them it is incomprehensible that Art is susceptible of an investiture of significance, profound, inasmuch as to demand for its interpretation the preparation of earnest study. Those students of the German school who, in the early part of the present century, revolted against their teachers at Vienna, turned their backs upon heathendom, shook the antique dust off their shoes, called themselves "purists," and sought to model themselves according to the essentials of Christian art. Their confession of faith was simple enough—a splendid apostasy; they bowed the knee to the entire empyrean of Madonnas and saints of the fourteenth and fifteenth centuries; for, at the commencement of the fifteenth century, Art lapsed into utter darkness, and since that time has been lost. These men called themselves "Pre-Raphaelites"; and, against the public verdict, Overbeck is the only man who has been able to sustain himself—he stands the solitary memento of the fanaticism. Of these enthusiasts, those who were not already of the Roman Catholic persuasion, entered "the bosom of the church," and painted the sentimental poetry of their religion from its traditions. Thus in their "purism" there was more of the flesh than of the spirit; construe it as you would, you could not translate it into anything above the earthy. One or two of our "purists" have breathed into their essays a life more sacred and truly Christian than this; but the productions of the many who call themselves "Pre-Raphaelites" are bitterly satirical of the spirit of the movement.

Before showing Mr. Thomas's conception of what Art should aim at, it may be well, in his own words, to give his estimate of the movement:—"It was important that the new school of Art should be tested by Christian principle, since its advocates have attributed to it an exalted religious fervour, an extraordinary reverent spirit; but a careful comparison of its opinions with the letter and spirit of Christianity, shows it to be false and unholy in its tendencies. In insisting on the faithful and minute imitation of nature as it is, with all its imperfections on it, it offends against the letter of the law. In not striving towards the re-formation, the restoration, the renewal of nature to rectitude, to Christ, it offends against the spirit of Christianity. Christian idealism does not question the talents of the advocates, or of the professors of the individualistic school of Art, but enters its protest against the talent misapplied. Pre-Raphaelitism is a misnomer. The new school of Art has nothing in common with the school of painters before the time of Raphael; its energies are absorbed in imitating the accidental in form, colour, and surface; whereas the early school evinced in its first efforts and work, a study of form, a subjective conformity to intellect, progressing towards the just appreciation of the Christian ideal."

All this is true; the writer might have said much more in evidence of the divergence of the new faith. They have attempted colonization on a scale of which the successors of Giotto never dreamt, and which they would have pronounced profane and corrupt to the last degree. But the taste of the time must not be left out of the account; the shortcomings of many of our best men must be laid at the doors of the public. Much has been said of the advances of public taste during the last twenty years, but any attentive observer during that time must have arrived at the conclusion that it is extremely difficult for a school of painters to educate the public in matters of Art; but very easy for the public to prescribe to a school of painters such limits as shall entirely exclude the cultivation of Christian painting. Our exhibitions are made up of the small domes-

* PRE-RAPHAELITISM, TESTED BY THE PRINCIPLES OF CHRISTIANITY. By W. CAYE THOMAS. London: Wertheim, Macintosh, and Hunt.

ticities of every day life—essays seldom rising beyond historiette or melodrama. Many painters in such walks of Art are said to acquire "fame;" this is scarcely true; but, at least, they become widely reputed. If we were singular in our illustration of common-place, it would be a source of increased dissatisfaction to those who have at heart the prosperity of painting among us. But the aspirations of every school in Europe have been dwarfed to the same proportions. If we visit the Champs Elysées we see the rarest talent devoted to what our neighbours call *genre*, and these productions of this class are ever the most coveted. The days of the classic David are gone; French patrons and amateurs pronounce the most prosaic of Dutchmen wise men of the North; and with them three blind beggars on the Pont Neuf would prevail against the most historic version of the victorious triad of the Horatii.

Having given Mr. Thomas's view of what the so-called Pre-Raphaelitism is, it becomes necessary to show what he proposes that it ought to be; though his proposition rises to an exaltation which a very few of our professors of Art can apprehend, and to which but a smaller number could even approach; and herein he stands alone, as one crying in the wilderness:—"Make straight the way of the Lord."

"The theory," he says, "of 'Errant Nature' to be restored by knowledge, which is supported by revelation and reason, gives man at once a definite and ennobling purpose in Art and in life." Again—"And we know that all things work together for good to them that love God—to them who are called according to his purpose. It leads man to consider and define the perfection of each species of being and thing, and thereafter to promote its attainment as far as is in his power, knowing full well, that if he be right in his conclusions, he is striving to realize the right in all things, God's will on earth, the Christian ideal. A people affecting to be the pioneers of civilization, should conscientiously endeavour to mould its thoughts and actions to the tenour of this ideal, not suffering its vision to be impaired by the too close contemplation of individualities, but looking forth boldly and beyond, to comprehend the destined co-ordination of things."

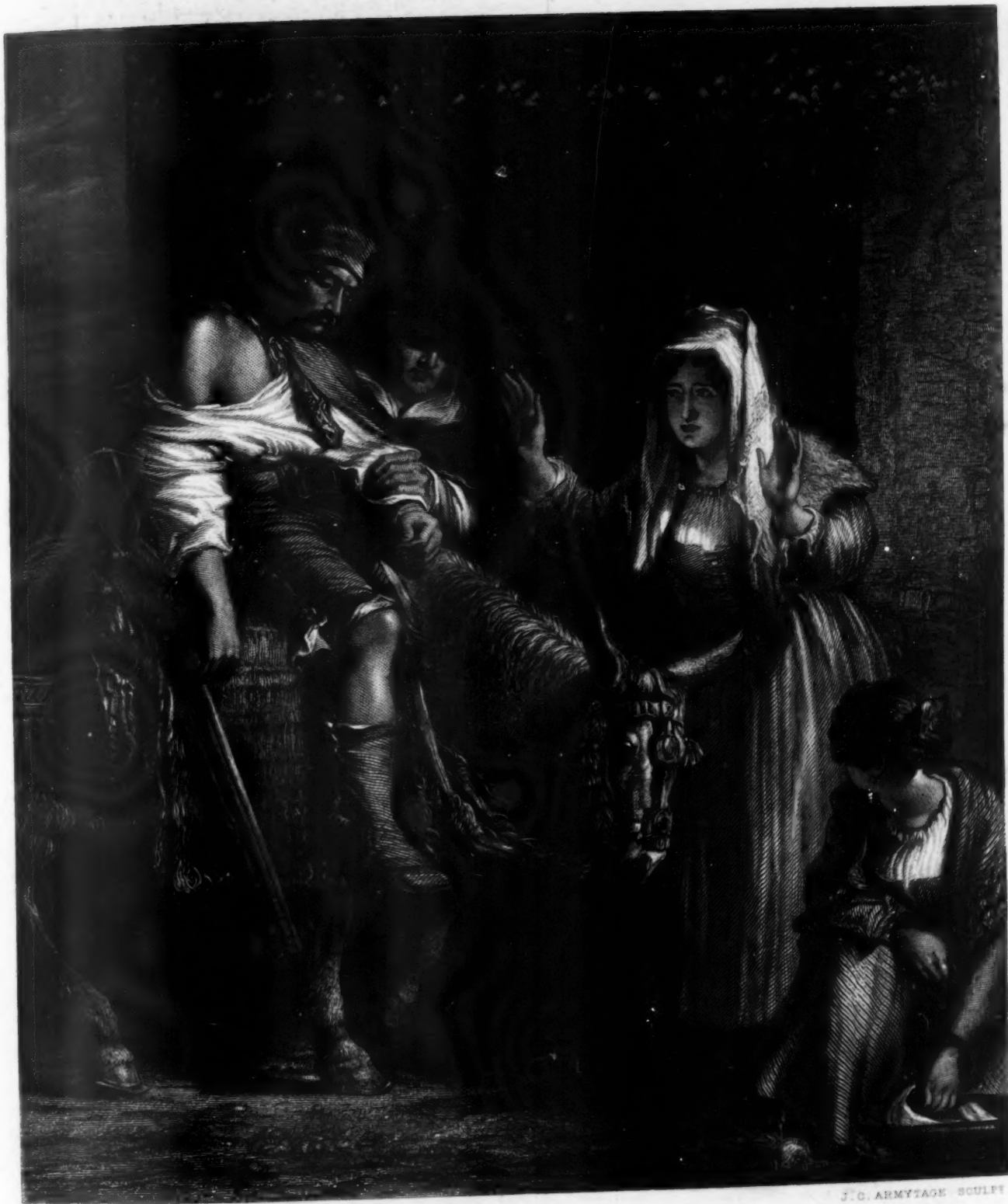
And again, "the tendency of the modern Pre-Raphaelite or individualistic doctrine, is to reduce the illustration of the sacred writings, which has always been the highest ambition of artists, to the level of the art of familiar subjects; professing themselves wise, they have changed the glory of the incorruptible God into an image made like to a corruptible man, the truth into a lie, and worship and serve the creature instead of the Creator."

If the writer alludes here to such representations of the Creator, as we see in ancient pictures, we agree with him; but if he objects to the representation of our Lord as a man not differing in person very significantly from those by whom he was surrounded, it is difficult to conceive what form could be substituted for our Lord living in the likeness of the "corruptible man."

Mr. Thomas proceeds to say:—"Relying upon the authority of travellers, that the characteristics of the eastern nations are the same now as they were two thousand years since, Arabs and eastern Jews are becoming the *dramatis personæ* of what should be sacred pictures; but any and every one ought to be convinced, on very slight reflection, that the minute presentments of modern Arabs and Jews, either for the inspired or uninspired of the time of Christ, must be falsehoods, and so much greater falsehoods, from their pretending to what they are not, and cannot be—actual representations of facts."

The writer touches here on a subject, for the discussion of which a volume would be insufficient. The Arab and the Jewish types are the same as they were two thousand years ago; but the unmodified parade of existing oriental dress is an intolerable vitiation of the sacredness of Christian art. It is much to be desired that Mr. Thomas's views were more general; we should be spared the infliction of much vulgarity in the treatment of scriptural subjects.

We cordially recommend this pamphlet to the perusal of the sober thinkers about Art.



SIR D. WILKIE, R.A. PINXT

J.C. ARMYTAGE SCULPT

THE WOUNDED GUERRILLA.

THE PICTURE IN THE ROYAL COLLECTION.

LONDON JAMES S. VIRTUE.



ROME, AND HER WORKS OF ART.

PART XII. THE GALLERIES SCIARRA, SPADA, AND BARBERINI.

INK OUR OWN metropolis, and many continental cities, Rome contains, in addition to her public galleries of Art, numerous valuable collections preserved in private mansions, or *palazzi*, as they are there called. These palaces once belonged to, and were inhabited by, the ancient feudal Roman nobility and their descendants, or to the families which rose to distinction during the later periods of Roman history; the majority of those now standing were erected in the sixteenth and seventeenth centuries. Few of them, however, retain, internally, much of their original magnificence; their glory has passed away with the power of their owners, and, except the works of Art which are still contained therein, and their external architectural beauty, little is left to associate them in the mind with the opulence and greatness of former ages. Some of the mansions are yet inhabited by the descendants of the families whose names the edifices bear; but in numerous instances their occupation is limited to a few apartments, the rest being sublet to other families, or to individual persons, after the manner of an ordinary lodging-house. Sometimes the ground-floor is converted into shops, or has been turned into stables, coach-houses, or offices for general domestic purposes, so that everything suggests the idea of national and social decadence. No one of reflective mind can walk through Rome, ancient or modern, without feeling that an atmosphere of political darkness permeates every street and avenue; that, though the sun rises and sets with a beauty seen only in Italian skies, it gilds little beside splendid tombs, whose grandeur is almost appalling, from the lifelessness which reigns within, compared with that vitality which is found in every other great European city. Rome, at the present day, owes its very existence to the works of the dead, not to those of the living. We propose, in this and three or four succeeding chapters, to notice some of these works of past years, as they are seen in the mansions just spoken of; most of the collections, it may be observed, are open—under certain regulations, and sometimes on payment of a small fee—to strangers disposed to visit them. Without purposing to follow any particular order, but selecting those edifices most worthy of attention, we commence with—

THE PALAZZA SCIARRA. This mansion stands in the Corso; it was erected, very early in the sixteenth century, from the designs of Flaminio Ponzio; the handsome doorway, of marble, passes for the work of Vignola, while the general architectural features of the building are not destitute of a certain amount of elegance. The collection of pictures it contains, though comparatively small—about one hundred and twenty in number—is one of those which best deserves the name of a “gallery,” for it includes but few inferior works, and, on this account, is considered among the choicest in Rome. The paintings are hung in four apartments of small dimensions, but lofty and well lighted, and the ceilings of all are vaulted, with a fresco picture on a flat space in the centre. On entering the first room, the attention of the visitor is arrested by a large canvas, a copy of Raffaele’s ‘Transfiguration,’ attributed to Peter Valentin, a French painter, who studied in Rome, and adopted the style of Caravaggio. Valentin possessed rare executive power, and had a free and vigorous pencil; but the school of Caravaggio was not one which enabled

him to comprehend the genius of Raffaele, nor to imitate his grand, yet chaste, manner; hence the ‘Transfiguration,’ as interpreted by him, seems almost a parody of the grace and delicacy of the original; energy is substituted in it for the former quality, and coarseness for the latter. Some critics speak of this picture as the work of Giulio Romano.

The style of Caravaggio is well displayed, and with more than his usual freedom from vulgarity, in his picture of ‘THE GAMBLERS,’ in the Sciarra Gallery, and which forms one of our illustrations. This painter, whose proper name was Michel Amerighi Angelo, assumed that of Caravaggio, from the place of his birth, a small town in the Milanese states. Of obscure origin, the son of a mason, he for a considerable time was employed in preparing plaster for the use of artists engaged on the frescoes at Milan; his intercourse with these painters inspired him with a desire to become an artist, and after devoting several years to self-instruction, and to painting fruit, flowers, and portraits, he visited Venice, and studied the works of Giorgione for colour. He then went to Rome, where he became so popular, that, it is said, Guido and Domenichino, with several others of the Roman school, found it necessary, for a time, to adopt his style, inferior as it was in grace and dignity, in order to propitiate public favour. Neither the subjects of his pictures, nor his method of treating them, are, generally, of a pleasing character; but he was a brilliant colourist, and his strong contrasts of light and shade produce a wonderfully powerful effect. His ‘Gamblers’—a picture well known, from its having been so frequently copied, and from numerous engravings—not only exhibits the qualities of excellence just pointed out, but a degree of elegance in the figures, and of grace in their arrangement, most unusual with this painter. The story, too, is well told, and the characters are ably personified: two practised sharpers have enticed a young Venetian noble to the gambling-table, and are conspiring to cheat him; the earnest, inquiring eyes of the victim evidence this, and form a striking contrast to the passive, self-reliant look of his opponent, who seems to be feigning an ignorance or a doubt which is not real; the third person, who assumes to be a mere looker-on, is playing his part, by offering such advice as will, in all probability, enable him to share the stakes with his brother-swindler. Some of the old Dutch painters were famous for pictures of this kind, but none of them ever surpassed Caravaggio’s composition in the Sciarra Gallery.

The portrait by Titian, entitled ‘LA BELLA DONNA,’ in the same collection, is one of the finest specimens of female portraiture which that great artist ever sent forth from his easel, notwithstanding the flesh tints have become slightly faded: how noble and queen-like is her bearing, how earnest and expressive of power is her face, with eyes rich, deep, and searching, yet not unkindly;

the hair is golden, and falls over her back in wavy masses; her dress is gloriously painted—one may almost fancy he hears the rustle of those ample silken folds of red and blue. It is the portrait of a high-born Venetian dame, not of a courtesan; of a woman whose beauty is allied with modesty, and whose passionate nature is softened into tenderness by a due sense of her own dignity, and of her resistless power of fascination. Kugler speaks of the lady as a “splendid serious beauty.”

The picture of ‘The Lute-Player,’ by Raffaele—one of the gems of the Sciarra Gallery—has been already alluded to in this series of papers, when writing of the works of that painter in Rome.

Leonardo da Vinci appears here in a picture of great beauty, entitled ‘Modesty and Vanity’—two half-length figures. The former, whose head, but not her face, is

covered with a veil, shows a profile noble in type, pleasing and ingenious in expression; she beckons to her richly-apparelled companion, who faces the spectator with a countenance of most alluring sweetness, mingled with self-satisfaction. The following judicious and discriminating remarks on this work are made by a recent writer, who saw it not long since:—“Of the



THE GAMBLERS.



many pictures attributed to this great master (Leonardo da Vinci) here is one of the very few that are unmistakably his. As a work of character it is magnificent; there is no exaggeration, no affectation, nothing weak, and nothing vague; the expression is most telling and most natural. In execution it has wonderful softness, without losing strength; the shadows inimitably good, though now a little darkened. It has delicious harmony and depth of tone as a painting, great finish as a work, wonderful truth of expression as a quiet, unforced contrast. The central thought is much the same as in Titian's splendid picture of 'Love, Sacred and Profane' (in the Borghese gallery); the development of the contrast is immeasurably different. Titian lingers over what he was capable of, the delicious flesh, the accessories, the surface; while Leonardo carries one into depths of character and truth of expression utterly above the less intellectual, less spiritual painter; and yet he does not for an instant neglect any technical excellence. The conception is quite in the spirit of Solomon in the Proverbs—wisdom with her clear open face, the foolish woman light and fickle."

In striking contrast with this simply-constructed, but most powerful and expressive picture, is a strange mystical subject by a painter, Gaudenzio Ferrari, who in his early life was cotemporary with Leonardo, and, though not his scholar, was much influenced by his manner. Ferrari studied under Perugino, and afterwards under Raffaele, whose style he also followed. "Together with this union of different influences," says Kügler, "he had a peculiarly fantastic style of his own," an example of which is seen in the painting in the Sciarra Palace, and which is thus described by the writer just quoted: it is called 'The Old and New Testament.'—A circular pink platform is set on the clouds, on one side of which sit ten apostles, and on the other, David, Daniel, Moses, Job, Noah, Elijah, and Elisha. Between the two sides of this are raised steps, on which sit St. Peter and John the Baptist; the one, as the supposed head of the apostles, with the key of binding and loosing; the other, as the link between the two dispensations, the forerunner of Christ. From out of this pink platform rises a narrower one of grey, and on it stand six angels and archangels. Higher still is a narrower dais, of marbles green and brown, whereon are enthroned our Lord and his mother. At our Lord's side is a long ladder, reaching down to the earth, with the words on its top, 'I will come again to you, and ye shall rejoice.' The name of a Franciscan friar has just been found in the Book of Life, and he is led up by an angel to enter into the joy of his Lord. The earth lies far below, in blue and grey pale tints; some of the hills, looking like icebergs, fantastically bridged, and with a quiet sea flowing between them; some crowned with towns and villages, Saracenesque or Sicilian. A few trees in the foreground are elaborately painted, in their natural colours, as when seen near." Many of the churches, and some few of the convents, in Italy are ornamented with frescoes by this painter; they are distinguished by great freshness of colour, and, therefore, as it has been well observed, might be beneficially studied by the fresco-painters of our own time. Though his compositions show an absence of the dignified simplicity which characterises those of the greatest of the old masters, they are full and animated; while the colouring of his easel pictures is deep and clear, but not very harmonious.

* "A Long Vacation in Continental Picture Galleries." By the Rev. T. W. Jex Blake, M.A. Published by J. W. Parker and Son, London.

Many of the pictures in this gallery were originally in the Barberini collection; among them is a capital portrait of Cardinal Barberini, by Carlo Maratti, whose own portrait is introduced on the preceding page. 'A Holy Family,' by Titian, is something more than a pleasing picture, regarded simply as a representation of a mother and her child, but it wants that religious, saint-like expression essential to a work which aims at so elevated a character, and which this great master of colour could never attain. Two examples of the French painter Valentin should not be allowed to pass unnoticed; one called 'Rome Triumphant,' the other, painted for his patron the Cardinal Barberini, represents the 'Beheading of John the Baptist'; the latter is a work of great power and truth. Two landscapes by Claude, 'Sunset,' and the 'Flight into Egypt,' are good; so also are two by the Dutch painter, John Both. Guido has two 'Magdalens' which, if they cannot be adduced as among his best works of this kind, are well worth attention from the devotional feeling they express, and their gracefulness of design; in one of the two, known as the *Maddelema delle Radici*, the landscape is excellently treated.

THE PALAZZO SPADA was erected in 1564, during the pontificate of Paul III., by the Cardinal Capo di Ferro, from the designs of Giulio Mazzoni, the scholar

of Daniel di Volterra, and was decorated by order of the Cardinal Spada, from designs furnished by Borromini. After having examined some ancient bas-reliefs which formed the pavement of *St. Agnes fuori le Mura*, where they were discovered during the last century, and a fine statue representing a philosopher seated, the visitor is conducted up a noble staircase to an apartment wherein stands the celebrated statue of Pompey. This famous work, long known among connoisseurs as the 'Spada Pompey,' is eleven feet high, of Parian marble, and for more than three centuries has been regarded as the statue at whose base "great Caesar fell;" the figure holds a globe in its hand. It was discovered, in 1553, in the *Vicolo de' Leutari*, near the Palazzo della Cancelleria, not very far from the spot where it now stands; having been purchased by the Cardinal Capo di Ferro, it came into the possession of the Spada family with the other property of this distinguished ecclesiastic. The old Roman historian, Suetonius, says that the Emperor Augustus removed the



LA BELLA DONNA.

statue from the Curia of Pompey and erected it in front of the basilica, a place that corresponds exactly with that wherein it was found. A story is extant that the head was discovered under one house, and the body and limbs under another; that the respective proprietors refused to yield to the other his portion of the spoil, when Pope Julius III. purchased the whole for five hundred crowns, and presented it to the cardinal. Antiquarians have somewhat recently differed respecting its authenticity; some contending that it represented Augustus, others Alexander the Great, but by far the greater majority were in favour of Pompey, and now it is universally assigned to him. Sir John Hobhouse says, after referring to the story just mentioned:—"In a more civilized age this statue was exposed to an actual operation; for the French, who acted the Brutus of Voltaire in the Coliseum, resolved that their Caesar should fall at the base of that Pompey which was supposed to have been sprinkled with the blood of the original dictator. The nine foot hero" (its actual height is eleven feet, not nine) "was, therefore, removed to the arena of the amphitheatre, and to facilitate its transport, suffered the amputation of its right arm. The republican tragedians had to plead that the arm was a restoration; but their accusers do not believe that the integrity of the statue would have

protected it." He then briefly discusses the disputed authenticity of the figure, and concludes thus:—"At all events, so imposing is the stern majesty of the statue, and so memorable is the story, that the play of the imagination leaves no room for the exercise of the judgment, and the fiction, if fiction it is, operates on the spectator with an effect not less powerful than truth." No attempt, so far as we recollect, has ever been made to associate this glorious figure with any particular sculptor, and, indeed, to discover its author would be impossible, for there is little or no clue to the artists, and especially to the sculptors, who decorated ancient Rome with her works of Art.

After examining this statue and the frescoes in the second apartment, the subjects of which are taken from Ovid's "Metamorphoses," and painted by the scholars of Giulio Romano, the visitor is conducted through four chambers, containing about two hundred and thirty pictures, of which perhaps not more than the odd thirty, if so many, are really worth attention: there is one, however, which no one would pass by without stopping to look at, for it arrests the attention by its brilliancy of colouring and its vigorous execution. This is 'THE DEATH OF DIDO,' one of the finest productions of that great colourist, Guercino, though distinguished by almost as many faults as beauties. In the first place it is false in principle as a composition; the body of Dido, who has stabbed herself on the pile of wood which is to consume her remains after death, forms an awkward line across the centre of the picture, without any object to break or relieve it. Almost at right angles with this, at her head and feet, are two groups of figures; the female behind her head, and the

pillar at the back of the latter, unite in a perpendicular line, not only objectionable as thus composed, but especially disagreeable when seen in relation to the outline of the dying queen. Among her weeping attendants and the spectators are two male figures, one of whom is habited in the costume of an Italian noble of the seventeenth century, and another in that of the papal body-guard; the latter figure is said to be intended for the artist, who had sometimes a fancy for introducing himself, richly dressed, into his pictures. It would be difficult to imagine a painting at once so full of historical contradictions, yet so magnificent; so false as a composition, yet so fine in touch and colour. A modern French critic, M. Armengaud, doubts the authenticity of this work; he says,—"Notwithstanding every writer, and all connoisseurs, speak of it as an original, it appears certain that it is only a copy retouched by the master, or, at least, a repetition: the original was painted for the Queen of France, but before it was sent away it was publicly exhibited at Bologna for three days, and Guercino caused a copy to be made by his pupils, for his patron the Cardinal Bernardino Spada. Malvasia states that Guido, seeing the picture when exhibited, was so astonished at it, that he hastened back to his studio, and called out to his pupils, 'Haste! haste! leave your work, and go and learn how he uses his colours.'" We have never before heard the originality of the 'Dido' questioned, nor does M. Armengaud give any authority for his disbelief, nor tell us where the other picture of which he speaks is. In the absence, therefore, of any such proofs, we may readily put aside an opinion so utterly at variance with all else that has been said and written respecting



THE DEATH OF DIDO.

the work in question. Kugler says,—"The expression of sorrow and passion in Dido and her attendants is of the utmost power, the colouring glowing and deep." With, in all probability, nearer approach to truth, the same writer questions the originality of a picture attributed to Guido, 'Judith with the Head of Holofernes.' A portrait of Cardinal Spada, which appears under the same name, scarcely admits of dispute: it is a really fine work, most expressive in character, and, it may therefore be supposed, painted before Guido adopted that half sentimental, yet fascinating manner, seen in most of his later portraits, whether male or female, but especially in the latter.

There are a few other pictures in the Palazzo Spada which will repay examination. 'Geometry,' personified by a young peasant-girl playing with a pair of compasses, is one of the most pleasing examples of Caravaggio's pencil; the smile of her face is both truthfully and charmingly rendered. 'The Dead Ass,' by Michel Angelo Cerquozzi, surnamed "delle Battaglie," recalls Sterne's well known story, though differently narrated; a man is carrying away the saddle he has just taken off the back of the dead animal, to which he turns to give a farewell look; an old woman holds her apron to her eyes, and a girl kneels beside it with a sorrowful countenance: it is an excellent specimen of *genre* painting as practised in Italy in the first half of the seventeenth century. 'Christ bearing his Cross,' by Andrea Mantegna, who flourished in the latter half of the fifteenth century, is, though exhibiting some of the peculiarities of that early period of Art, a striking and powerful composition, not unworthy of the man who designed the grand frieze representing the 'Triumph of Julius

Cæsar,' now at Hampton Court. 'Christ in the Garden of Olives,' by the Flemish painter, Gerard Honthorst, called Gherardo della Notte, from his numerous representations of night scenes, shows a masterly effect of torchlight; 'The Visitation,' by Andrea del Sarto, the sketch for the large picture in the Compagnia dello Scalzo, at Florence, distinguished by fine feeling and graceful expression; 'Caritas Romana,' by Annibal Caracci; and 'The Revolt of Massaniello in the Market-place of Naples,' by the painter of 'The Dead Ass' just spoken of,—it represents the patriotic fisherman of Naples mounted on a white horse, and followed by a crowd of insurrectionists. The picture is clever, and is much more in the usual style of Cerquozzi than the other. This artist's strength lay in his representations of battle-pieces—hence his surname—and of mobs of every kind, especially low-life scenes, after the manner of the Dutch painter, Peter Van Laar, who was his cotemporary in Rome, and enjoying great popularity.

Before leaving the palace, the visitor, if he has any taste for fantastic architecture, should see the little garden, or rather court, in which Borromini erected a colonnade of Doric columns, with the intervening spaces gradually diminished, so as to imitate the effect of perspective. This arrangement, which ignores all the laws of architectural construction, by harmonising, so to speak, with the laws of optics, causes the whole range of buildings to appear larger than it really is, and produces this singular illusion, that a statue three feet high, placed at the end of the court, seems of life-size, that is to say, the object is enlarged by distance instead of being lessened, as it would ordinarily be.

The next private gallery—we designate it as *private*, though it is daily open to visitors—is that in the PALAZZA BARBERINI, situated in the street of Delle Quattro Fontaine. This mansion was begun by the founder of the Barberini family, Pope Urban VIII., from the designs of Carlo Maderno; Borromini, his pupil, continued it, and Bernini, in 1640, completed the work. The site of the mansion is supposed to be that of the ancient circus of Flora, where the Floral games used to be celebrated. Two staircases lead to the gallery of pictures, which are hung in two apartments; one of the staircases is winding, like that erected by Bramante in the Vatican, and is considered the best example of that kind of construction to be found in Rome. On the landing-place of the grand staircase is a fine ancient bas-relief of a lion, found at Palestrina. The ceiling of the saloon on the first floor is decorated with some frescoes, painted by Pietro da Cortona; the subjects are allegorical representations of the deeds which have made the Barberini family famous in the history of their country: they are among his best works, but Art in his day was rapidly degenerating, and Da Cortona, though a painter of undoubted genius, only aided its downward movement by his mannerism, his florid colouring, and unnatural effects. The museum was formerly very rich in antiquities, sculptures, gems, and medals,

but they have been scattered abroad among the various collections of Europe: the famous Barberini Faun is in Munich, and the British Museum holds the still more famous Barberini Vase, now known as the Portland Vase: many of the pictures too, as we have already had occasion to notice, are also dispersed abroad. Little care seems to have been taken of the remainder, at least those to which visitors are admitted; but popular report says the best works are hung in the private apartments: still, in those which are open are some specimens deserving of good treatment; two or three have a wide-world reputation. One of these is Raffaele's 'Fornarina,' a portrait of the lady to whom the painter has given a fame immortal as his own. Two presumed portraits of her are in existence—this, and one in the Tribuna at Florence; but they differ in treatment from each other, as well as in expression.* The Barberini Fornarina represents her half-length, seated in a sort of bower of myrtles and laurels; the upper part of the figure and the arms are undraped: a turban of yellow stripes encircles gracefully the head, and helps to give expression and a degree of elegance to a face neither very refined nor animated. A robe of purple covers the knees, on which the left arm rests; it is adorned with a golden armlet, bearing the name of the painter—RAPHAEL VRBINAS: the right hand, holding a thin transparent garment, rests on her bosom. The figure shows a certain dignified air, arising chiefly from the robustness of its form; but the picture, undoubtedly, is not of that class of feminine beauty which it may be presumed would have 'captivated the soul of Raffaele: the execution of the portrait is very fine.

By the side of the Fornarina hangs another portrait, generally ascribed to Titian: it has much of the brilliant colouring of the great Venetian, but the flesh tints are neither so true to nature nor so pure in quality as they usually are in his pictures. The face is that of an extremely handsome woman, her costume is rich, yet somewhat clumsily arranged, and not very careful in

execution. A chain is thrown over the arms: hence the picture has obtained the name of 'The Slave.' In close proximity to these are two other portraits of females, distinguished in the history of Rome at the end of the sixteenth century: one by Scipio Pulzone, surnamed Gaetano, is said to represent Lucretia Cenci; the other, by Guido, is a portrait of her unhappy step-daughter, BEATRICE CENCI, the story of whose young life is one of the most terrible on record. The latter portrait is engraved on this page, but we must admit the artist has not done full justice to the original, which, according to the tradition yet prevailing in the Cenci family, was taken the night before the execution of Beatrice. Other accounts say Guido painted it from memory, after he had seen her ascend the scaffold. The most eloquent and appreciating criticism on the portrait we have met with, is that written by Bysshe Shelley. It is doubtless familiar to many of our readers, yet we feel no apology is necessary for introducing it here as infinitely above any remarks we could make:—"The picture of Beatrice is most interesting, as a just representation of one of the loveliest specimens of the workmanship of nature. There is a fixed and pale composure upon the features; she seems sad, and stricken down in spirit, yet the despair thus expressed is lightened by the patience of gentle-

ness. Her head is bound with folds of white drapery, from which the yellow strings of her golden hair escape, and fall about her neck. The moulding of her face is exquisitely delicate; the eyebrows are distinct and arched; the lips have that permanent meaning of imagination and sensibility which suffering has not repressed, and which it seems that death scarcely could extinguish. Her forehead is large and clear; her eyes, which we are told were remarkable for their vivacity, are swollen with weeping, and lustreless, but beautifully tender and serene. In the whole mien there is simplicity and dignity, which, united with her exquisite loveliness and deep sorrow, are impressively pathetic. Beatrice Cenci appears to have been one of those rare persons in whom energy and gentleness dwell together, without destroying one another: her nature was simple and profound. The crimes and miseries in which she was an actor and a sufferer, are as the mask and the mantle in which circumstances clothed her for her impersonation on the scene of the world." Beatrice was little more than sixteen years old when she was put to death. The interest attached to her and her melancholy fate, and the beauty of Guido's portrait, have caused it to be copied



BEATRICE CENCI.

so frequently that hundreds, we may almost say thousands, of repetitions are in existence all over Italy and the continent.

A few other pictures in the Palazzo Barberini may be pointed out as not unworthy of notice. 'St. Cecilia,' by Lanfranco, representing her accompanying, on the harp, two children, is spirited in design, but the action of the principal figure is violent and melodramatic, and the expression of the face very far from refined. A 'Madonna and Child,' by Andrea del Sarto, is of a far better order—soft and delicate in the modelling of the forms, and most harmonious in colouring. 'Christ Disputing with the Doctors,' attributed to Albert Durer, shows great power as a design, a considerable amount of religious sentiment, and very careful manipulation.

Visitors who have been able to gain admittance into the private apartments of the mansion, describe many of the pictures hung there, about one hundred and forty, as of great merit, and all in good preservation. Among the more remarkable are a portrait of 'Henrietta of France,' by Van Dyck; an 'Annunciation,' assumed to be by Rembrandt, with a brilliant effect of *chiar-oscuro*; and a 'Crucifixion,' by Breughel.

JAMES DAFFORNE.

* The picture at Florence, which represents an exceedingly beautiful woman, and is in every way a glorious work of Art, is said not to be a portrait of the Fornarina, Missirini, attributes it to Sebastian del Piombo, and calls it a portrait of Vittoria Colonna, Marchesa di Pescara, the friend of Michel Angelo, from whose sketch it was painted.

FRENCH AND ENGLISH
PAPER-STAINING.

PART III.—ENGLISH.

IN a former article, the history of English decoration, and paper-staining as one of its modern leading branches, was brought down to the Great Exhibition of 1851. On that occasion, the resources of the British manufacturers were fully tested. Those considered the best designers in this country were employed, and some, not quite satisfied with that, secured designs from foreigners, as make-weights to skill; but in spite of all efforts and expedients, the British manufacturers of paper-hangings were those most fully cognisant and convinced of their own sad deficiencies. They failed in everything but good intention; they had an evident sense of what was wanted, but in the working out of their ideas, there was the absence of nearly every quality which the French so profusely displayed. Nearly all the best specimens exhibited by British makers were illustrated in the "Art-Journal Catalogue of the Great Exhibition;" and readers have only to turn to that most useful publication to see the truth of these remarks in two important elements—the disposition of quantities, that is, the relative proportions of light and dark tints on a pattern; and the development of forms, elegantly or the reverse. There, in both the French and English displays of paper-hangings, the naturalistic style predominated. Startling flowers, and enormous leaves, displaying the choicest greens, and most brilliant carmines, were profusely scattered over plain or figured surfaces.

This most vicious style was condemned at length in the article on French paper-staining—the first of this series; so that nothing more requires to be said now, except that, in further comparison of French and English paper-hangings, this error, then common to both, shall not again be taken into account. Even when the intention and idea of the English designs for paper-hangings were sound in principle, there was often, and nearly always, such a lack of elegance, as to make the better idea of the English designer look common, and sometimes mean, compared with the worse idea of the French designer, more elegantly carried out. The same was equally true respecting the distribution of quantities. The balancing of light and dark upon the surface of the English manufactures, was often more perfect than upon the products of their French rivals; but from the higher perception of the harmony of colours visible in the French goods, the want of just distribution was so effectually hidden from the public eye, as to put the pattern of juster distribution out of countenance; while this important quality was, in the English samples, nearly always rendered useless, in the production of pleasing richness of effect, and satisfactory fulness of *tone*, by the inharmonious combinations in which it was worked out.

Mr. Redgrave, R.A., in his able report to the commissioners, on design as displayed in the Exhibition of 1851, said, "With very few exceptions, the exhibited designs for paper-hangings appear to be totally unregulated by any perception of rules for their ornamentation; and even when these happen to be on just principles, would seem to be so by chance, rather than by choice. They are mostly florid and gaudy compositions, consisting of architectural ornament in relief, with imitation flowers and foliage. In some of the cleverest designs, the flowers and foliage are perspectivevely rendered, with the full force of the natural colours, and light and shade; moreover, they are often three or four times as large as nature, whereby the size of a room

would be proportionately diminished." This was no exaggerated description, and introduces us to that element of colour, so essential to successful paper-staining, in which the English makers were, and are, so conspicuously deficient.

To understand and see the bearings of this question of colour in the manufacture of English paper-hangings, investigation must begin at the beginning. In the article on French manufacturers and their products, it was said, that the French makers used more expensive materials from beginning to end of their fabrications than the English; and, to illustrate this fact, take the articles of whitening or common ochre. In both countries the original price of these articles may be considered the same; but the Frenchman, when he uses whitening at all, which is only for the cheapest class of goods, washes, rewashes, and refines it, till it is so freed from sand and grit, that it will clean silver plate without scratching it; and, when brought into this state, his whitening is worth, say, 3*d.* per pound: and the careful makers undertake this process of preparation on their own premises, that they may have their ground colour—the base of all others—free from adulteration. The English paper-stainer buys his whitening at the cost of, say, 1*s.* 6*d.* per cwt., and would no more think of wasting time in washing it, than he would think of washing lake or ultramarine. These prices are not given as absolutely correct, but they express, not untruly, the difference of cost between what the paper-stainers of the two countries use in the manufacture of these low-priced paper-hangings.

Now, this question of purity and purification of colour goes to the very root of the successful employment of colour. On it depends the clearness and delicacy of tint, and also the smoothness and solidity of surface. Upon these two qualities hang very much of that refinement and finish so absent in English, and so apparent in French, paper-hangings. Common whitening is not only full of sand, but so dirty in colour, as to make the production of a clear tint impossible; and what is true of whitening, is true of all the colours used by stainers. Artists know that pearly flesh tints can never be secured with badly-ground colours; and this truth, known to English artists and imitators of woods, has also been understood and appreciated by French paper-stainers, although it has not yet reached their English rivals, in any influential form. On the contrary, the colours of English makers are, as the French would consider, used without being ground at all, or very nearly so; and therefore those colours are preferred, and in some cases exclusively used, which are supposed to require no grinding. Common ochres, Venetian red, several blues and greens, vermillion, and chrome yellows, are illustrations. These colours may be "rubbed up" with a palette-knife; occasionally, but an equally popular way, is by poking the nose of the sash tool into the colour wanted, and rubbing that up against the pot in which the colour is being mixed. Such a mode of treatment would drive a Frenchman into hysterics, he being wisely taught to look on the purity and preparation of his colour as more than half his art. The result is what might be anticipated; and, in striving after richness and brilliancy, through means of quantity, instead of quality, of colour, the English maker is rewarded with effects of poverty and meanness, while his rival carries off both the power and refinement of effect. By what the English manufacturers of paper-hangings will, no doubt, consider a curious perversity of nature, the very best colours are often the worst to grind; and, what is perhaps still more curious, the best, most brilliant, and delicate parts of nearly all colours, are those which it requires most

labour in grinding to extract. And it is on this fact, that only the best ground will produce the most delicate and brilliant tints on pictures; and, what is still more important, it is only the tints produced from well-ground colours that will stand. What artist would expect to produce delicate tints from chrome yellow, vermillion, French blue, and emerald green, rubbed up on his palette, or by dipping his pencil in the dry powders, and mixing them with white? The most he could expect would be a dull and heavy brightness, which would soon fade into what is technically known in studies as a "leathery" mass. The original clearness and brilliancy would fly, and there being no transparency of tint, the whole beauty would be fled, and the work would be what is popularly called "faded." So it is in paper-staining. Well-ground ochres, well-ground India red, well-ground blue, black, and cognate colours, are those from which the French produce their most delicate and delicious tints, and the better these pigments are ground, the more exquisitely tender is the tint produced. Universal experience in all departments of Art, from the highest to the lowest, has proved that this is the only royal road to genuine success in the production of permanent and brilliant colours in painting or paper-staining. The French makers have recognised the truth, and acted upon it; and never till the English makers follow the example will the paper-hangings of England approach to those of France in beauty and refinement, however perfect the forms and harmonious the combinations of colour. A mistaken idea of cheapness lies at the bottom of all this falsity in practice; but is that cheap which stimulates waste, produces colours that fly often before being sold, look crude and vulgar when they are hung, and are, consequently, excluded from the best markets in the world? It may have a relative cheapness to those who manufacture goods which, like Hodge's razors, are only meant to sell—to supply that voracious "South American" market, where all monstrosities of taste are supposed to be intended for; but even builders of most ordinary houses are beginning to find out that papers which require renewing every year or two, are very far from being cheap, and that sound-bodied paper, well grounded with colour that will not fly, will wear out three of those badly made, and that 2*d.* a yard is cheaper for the one, besides the appearance, than 1*d.* a yard becomes for the others. But the balance of cost even in favour of the English manufacturer is not so much as it would seem. The Frenchman pays for getting a good article, and he takes corresponding care of it. The English maker gets his at a mere fraction of that cost, and, therefore, his workmen are allowed to use and waste it at their pleasure. In bulk more of this waste is carted away from some English factories than would keep a French one, of the same size, going. Even when English makers do use Paris white for good work, the quality secured is not, by from thirty to fifty per cent., equal to that used by the French makers; and these, for all their best and fine work, use a ground equivalent to what we know as "satin white," whether intended to be "brushed" or not.

The difference in design since 1851 has been marked; and the growing and superior taste of England has produced a strong impression on French designers, and the knowledge of harmony in colours has also made steady progress; but in spite of these important elements of progress, this love of what is supposed cheapness, and inattention to the preparation of colour, retards all advancement in the domains of finish, and hence the paper-hangings of 1861 are not distinguishable for refinement of production over those exhibited ten years ago. Nor is this all the evil arising from this dis-

regard of adopting better means. What is supposed cheapness becomes relative dearness, even for ordinary, and what may be called common, purposes. The popular idea is, that in many places, or in certain kinds of houses, a cheap paper is as good as a dearer one, because either will soon require to be renewed; and if the paper-hangings be used as an attraction to customers, then it may be suitable to change the attraction on the walls just as dealers change the attraction in their windows: but, except in such cases, there can be no greater delusion than to suppose that paper-hangings badly made, with indifferent materials, are comparable for mere wear and tear, to say nothing of appearance, to those made out of better pigments. This difference between the best and the lower priced paper-hangings is as great as between an oil-painted and a merely coloured front, in the situations where paper-hangings are used; and in this view the best made French is often cheaper than the lower qualities of English make.

Another obstacle arising from the same cause—the rage for low-priced paper-hangings—has also acted injuriously on home-made goods. Formerly, the method of production was the same in both countries, but here the anxiety to produce quantity has led to various expedients very unfavourable for improving quality. The first of these innovations was the abolition of the long lever pole, still used in France, for securing the impression, and for which the workmen in this country substituted a lever pressure, wrought by the foot of the stainer, and without the aid of a boy, except in very rare cases. This change secured speed; but, like all more perfect machines, it is deficient in that adaptability to the workman's will, so characteristic of the older method. It is evident that in a process where absolute uniformity of surface cannot be got in the blocks, that when uniformity is the quality wanted in the surface printed, that adaptability and facility of altering pressures is the only certainty left of producing good work. If this facility be exchanged for facility of production, the necessary result must be a deterioration in quality—a deterioration which, in course of time, must react upon the workman in spite of all endeavours to resist it. When plasterers worked cornices by hand, there were many workmen skilled in that nice and Art-workman-like operation; but since cornices were produced by moulds, which any plasterer can hold, the race who could run cornices by hand have become all but extinct. So it is in England with the printing of paper-hangings; and so will it be in proportion as machinery for printing becomes more perfect. When men cease to be Art-workmen, and are made the mere superintendents of machines, which may register the work with very great precision, but which could be as fully and effectually superintended by boys, they become mere labour-saving and skill-saving machines; and what ceases to stimulate, gradually, but surely, deteriorates the quality of the workman,—or, at best, his mind and ingenuity are turned from the manipulative to the mechanical, and, what formerly sought exercise in perfecting his work, will now find vent in efforts to improve and perfect his machine.

Machinery, at least for the present, seems, however, to have its bounds,—and these do not include successful paper-staining. Fortunes have been spent here in groping after something to supersede the skilled workman in this walk, but hitherto without success; and the conviction among all practical men is, that all the anticipations, whether for good or evil, respecting the introduction of machinery into paper-staining are now fainter and feebler than at any period during the last twenty years. Those who have machines continue to use them, regularly or occasionally, but it has been found

that, for all but the very commonest class of goods, the supposed speed, or accuracy of register, does not compensate for other drawbacks and deficiencies, and that, after all, good hand-blocked papers are more and more securing the best markets.

In visiting the various English manufactories of paper-hangings there was found, as in those of Paris, a degree of uniformity in method, such as precludes any other reference than one general description, except in very few instances. In the establishment of Turner and Son, Pimlico, for example, the same process of grounding was carried out, as now almost universally obtains throughout the English trade, viz., grounding by machinery, which is certainly cheaper, but far less satisfactory than the method practised in Paris. In England the operation is performed by means of a rotatory motion, the colour being dispensed from a trough and distributed and laid by three brushes, which revolve by the same action as propels the paper along the table; and the advantage of this method is, that three pieces can be grounded in the time necessary to cover one by the hand process. These machines are, of course, only used when quantity can be produced, because for small quantities the hand process, being more convenient, is still practised in all establishments. But the disadvantage of the machine process is, that the ground cannot be so floated on to the paper as when done by hand, and hence the grit which is in the ground-colour cannot be so effectually overcome; and therefore what may be called the upper-crust of the ground wants that solid enamelled look which is so characteristic of the French grounds. It is not meant by enamel that the ground should be glazed, because that is produced by another process; but that solid, and what artists call *empasto* look, which gives the appearance of solidity without producing the sensation of heaviness. In this establishment is also found the largest use of machinery in block-printing of any house in London. Two different kinds of patent machines, both of which proved unfortunate speculations for their inventors, are here brought into operation; and while the correctness of register—that is the fitting one impression of the blocks to another, so that no appearance of joining shall be seen—is unquestionable, and to this extent the machines might be worked by boys, still from the other disadvantage, pointed out or indicated already, their success, although the patents have expired, has not been such as to induce other manufacturers to substitute machinery for manual labour, which, all things considered, is both cheaper and better for block-printing.

The visit to the establishment of Coopers and Co., Smithfield, brought another branch, and a most important one, before us. This firm, like that of Turner and Son, can show many highly creditable patterns, and, indeed, nearly all the English makers can—although, as already stated, the sound intention is more apparent than the elegant accomplishment of the designs—but the point now alluded to is the apparently unimportant one of the quality of “size” used in the process of paper-staining. To the public this may appear a small matter, but to the paper-stainer it is all important, and it has also its importance to the public. The first striking difference between the quality of the size used by the French stainers and the English, is the great difference in strength. As it is the size which binds the colour to the paper, it must, of course, be strong enough to prevent it rubbing off, and all the French makers secure this; but beyond that strength all additional is injurious rather than serviceable. It is injurious in two ways. The stronger the size—unless absolutely clear, which is all but impossible—

the more are the clearness and purity of the tints decreased,—and it also increases that hardness against which the English maker has to struggle in connection with his paper made from cotton, which is harder than when made from linen rags; and yet it is notorious that instead of endeavouring to modify this primary disadvantage, the English manufacturers aggravate it by using a size often double the strength of that used by the French. The English size has another disadvantage, and one which affects the public more than the makers. No paper-hangings made in very warm weather are so serviceable, for wear and tear, as those made in cold weather; but the fact has its significance, that although the summers in Paris are much warmer than in London, the greater heat does not so much affect the size used there as the lesser heat does that used here. This shows that the two qualities are different, not only in degree, but also in the constituent parts; and it also shows that the French size, although more costly to the manufacturer, is less objectionable in a sanitary point of view; because what is early decomposed must be less healthy than what resists atmospheric influence more successfully,—and more especially for sleeping apartments, where the tendency to decomposition is strongest, and where paper-hangings are most invariably used. This question is too important to be settled in a cursory way at the end of an already too long article, but it is one that deserves the most serious consideration of both manufacturers and the public.

Many other makers might have been named, and their establishments described in general or more detailed terms, but there is so much uniformity in all, that it would be something like a waste of time and space to repeat a process which has been so often discussed already; our object being not mere description, except when it bears on the interest of the manufacturer, and when some practical object is to be obtained by the relation.

JOHN STEWART.

MANUSCRIPTS OF ALBRECHT DÜRER

IN THE

LIBRARY AND PRINT-ROOM OF THE BRITISH MUSEUM, AND ELSEWHERE.

BY DR. WILLIAM BELL.

We have in our national library, particularly amongst the MSS., many very valuable unnoticed works, not only on our history and antiquities, but on those of continental states: amongst them, as relates to Germany, many albums; one of them with the autograph of Milton, and a Latin paragraph; another (add. MS. 15,734), in that of the Angsburg historian, Velsler, with forty-one beautifully blazoned coats of arms, and female miniatures. But that to which I at present wish to call the attention of “lovers of Art” is the scrap and note-book of Albrecht Dürer, in four folio volumes (Bibl. Sloaniana 5,228 to 5,231). These are in the MS. department; a fifth, principally filled with sketches and drawings, must be searched for in the print-room of that establishment. The notice attached to them in Sir Hans Sloane's Collection—“The above volumes are the originals of Albrecht Dürer's *De symmetria partium in rectis formis Humanorum Corporum*, fol. Nürnberg, 1532”—is in many circumstances incorrect; for, in the first respect, this is in German in Albrecht Dürer's autograph, and the Latin translation of 1532 is much later. They contain also several notices in the first two volumes which are not in the Latin version; but the third and fourth volumes are, in many respects, the most curious, as the scrap and note-book of the artist. Vol. i. has 219 pages, vol. ii. has 140 pages, and these two contain the German version of the “Proportion of the Human Body;” vol. iii. has 200 pages, and vol. iv. 151 pages, if

pages they can be called, which are but irregular strips of paper, with hastily jotted down notes, without order or regularity, interleaved, erased, or stroked through, or blotted out, in such confusion that it is often laborious, independently of the contractions in the handwriting, to make out any meaning, or to bring them into any connection with his finished works.

There are through all the volumes scraps inserted with plans for fortresses, architectural proportions, and amongst them, on the last page of vol. iii., the rough design of two or three stories of a dwelling-house, which may possibly have been intended for one occupied or projected by Dürer himself. Another of his sketches contains four pair of fencers; these seem intended to have been the illustrations of a work which he intended to write on the art of "Attack and Defence." This, it is generally understood, he contemplated as a graphic work on fencing, to which he was peculiarly fitted by his anatomical knowledge of the human figure. In a Leipzig periodical, called the "Serapeum," for 1844, Herr Otmann and Masmann treat fully on MSS. and xylographic books on the noble art of fence, in which they mention repeatedly a manuscript treatise by Dürer, in two copies, one at Breslau, the other in Styria. To this he gave the Greek title *Οπλοδασκαλία*, with its Latin translation, "*Sine armorum tractandorum meditatio*." This is, as regards text and drawings, supposed to have served as groundwork of all the various editions by the Egenolphi, to 1558, of their fencing handbook. The two writers mentioned above, though great authorities on early wood-cutting, leave the question of Dürer's authorship undecided. The latest edition of this handbook of fencing in their costumes are too old, and call up recollections of Brosamer rather than Dürer; but the dresses in the first editions would suit well for the period 1512, which is a date prefixed in Dürer's own handwriting to the fourth volume of the MSS. in the British Museum, and in which we find the four groups of fencers previously alluded to. Masmann, however, was certainly very near the truth when he wrote that Dürer, highly gifted and nobly moulded, should have occupied himself with the manly art of fence, for in this there was nothing improbable; and in any future editions of his work, he may adduce these drawings as a proof. They are evidently but sketches, though very spirited; whilst the use of the broadsword, instead of the rapier, is conclusive of their great antiquity.

To vol. iii. is prefixed a sketch of Dürer's "Supplication to King Ferdinand," in which his services in the fortification of towns and boroughs are enumerated, with the request to be allowed to practise this art-military in other countries. This rough draft has alterations and additions in Dürer's own hand; then follows a clean copy for presentation in a letter to his friend Pirckheimer.

The whole of the writing in the fourth volume is full of contractions, and difficult to decipher. A collection of Albrecht Dürer's notes, very similar to these in the British Museum, is preserved in the town library at Nürnberg; these are described as first notes and ideas to four books of the "Proportion of the Human Figure," written, at different times, by his own hand, and jotted down on paper, sometimes hurriedly, sometimes with greater care. This Brouillon, with more or less considerable remains of the work prepared and actually used for his second, third, and fourth volumes, were purchased for the Nürnberg Town Library, in the auction of the literary and artistic bequests of Kreisrath Colmar. Colmar obtained them with the library of Von Murr, but how the latter acquired them is unknown. In his book ("*Beschreibung Nürnberg's*") 1st ed. of 1778, p. 451, he says of the collection of books of Syndicus Negelein, which belonged to his godfather, Pastor Joachim Negelein, that it contained the autograph of Albrecht Dürer's four books of the "Symmetry of the Human Body."

Now in Heller's "*Das Leben und die Werke A. Dürer's*" (The Life and Works of A. Dürer), vol. iii. division 3, p. 398, we read, "The Royal Dresden Library possesses the Dürer manuscript of Book i., differing much from the printed volume; it belonged previously to Count Brühl's library, who, probably, had it from Mr. Joachim Negelein, M.A." This presumption of Heller becomes a certainty, from Falkenstein's description of the Royal Dresden

Library; he says, p. 453, the MS. was bought by Count Brühl, from the library of Pastor Negelein, for one hundred ducats; but he passes over the circumstance that the printed text varies much from the MS., as well as that it only contains the first of the printed books of his work on "Proportions." This is, however, scarcely to be doubted, as Heller grounded his account upon a personal inspection by Schottky, who is every way deserving of belief.

Whether Falkenstein has willingly or unwillingly passed over the matter, he is certainly correct in his account of the acquisitions of the Royal Dresden Library: that the library of books of Count Bunau was bought, August 13, 1764, for forty thousand dollars, and, exactly four years later, those of Count Brühl for fifty thousand dollars. Now, if Count Brühl had bought Dürer's entire MS. of the "Proportions" before 1764, we cannot comprehend how V. Murr could include the autograph of A. Dürer to his "Symmetry of the Human Body," in four books, as in the possession of Syndicus Negelein in 1778. How V. Murr obtained his MS. is, as we have said, unknown. In an undated catalogue of books, drawings, woodcuts, &c., such as he used to publish for sale from time to time, we find, folio 59, "Autographa Alberti Düreri e libro iv. Symmetria;" and folio 29, "Autographia Düreri figuram ad opus Geometricorum, *Underweysung der Messung*," &c. For this, luckily for its possession by Dürer's native town, he seems not to have found a purchaser, and thus it remained to be acquired, as before related, for the town library of Nürnberg.

The latest description of this library is by its librarian, Dr. Ghillany, in his work, "*Index rariorum aliorumque Librorum Manuscriptorum, quos habet Bibliotheca publica Noribergensis*," he dedicates nine pages (7—15) to its description; and we have still later, in Inspector Becker's "Archiv of the Imitative Arts" (*Archiv für die zeichnende Künste*), 4th year, 1858, p. 20, in a notice entitled "A. Dürer's own hand drawings and writings at Dresden and Nürnberg," a very full account of them. It is curious that neither of these writers takes any notice of the four volumes by A. Dürer, as above described, in our great national repository; though both are called upon by locality and subject to search for any reliques of the "great artist" in other libraries. Nor does Herr Hausman, who immediately followed the notice of Inspector Becker in the same number of the above "Archiv" with an "Account of a great number of Dürer's works in the Manchester Exhibition," take any notice of them. Perhaps he visited London before one of the volumes of Dürer's "Proportions" was publicly exhibited in a glass case of the MSS. room of the British Museum.

These five volumes of Dürer's works, which have all a similar foreign contemporaneous binding, and the date 1647 in gilt figures on the front cover, are said to have been acquired by Sir Hans Sloane at Antwerp, where it is known the artist resided a long time. I should not have been so particular in my account of the foreign volumes (which are evidently all portions of the same collection, the first being at Dresden, and the others at Nürnberg), if I had not thought that the details thus collected might give some more exact clue to their acquisition by Sir Hans Sloane, as well as stimulate lovers of early Art on both sides of the German Ocean to institute inquiries concerning the agreement or differences of the two collections, and whether a careful examination would add any to the few meagre facts known of Dürer's private life. In England it would certainly require one not only well acquainted with the artist's published works, written and graphic, but one also able to construe its obsolete German diction, and crabbed handwriting, and frequent erasures.

It may be interesting to the friends of Dürer to know that Dr. A. von Eye, one of the official directors of the Germanic Museum, at Nürnberg, has just published a monography of the life of this artist, for which his position, and great knowledge, and love of Art, offer him great facilities. He may be much aided by a purchase, just effected by the Municipality of Nürnberg, of all the MS. collections of Pirckheimer, Dürer's friend, for 4,400 fl. (not quite £400), and new facts that have come to light concerning Pirckheimer's son-in-law, Johann Kleeberger, and their unhappy dissensions.

WOMAN, AND ART.

THE FEMALE SCHOOL OF DESIGN.

WHAT share of the ordinary avocations of life may fairly be assigned to woman, is unquestionably one of the most difficult social problems of our times, and one too that, day by day, becomes more pressing for some sort of solution. There are those by whom it will be regarded in no such light. There are those who will argue that women should in nowise exceed the well-defined bounds that have long ago been marked out for them, but employ themselves only in domestic matters and those feminine duties, which properly constitute their province, and which they alone are able efficiently to perform. And such reasoners will have no gainsayers in us, if they refer—as of necessity they must—to those who have domestic duties which require their attention. Woman owes allegiance to the hearth. On this point there is a singular and complete unanimity, and none—not even the most zealous advocate for woman's rights, we presume—but will unhesitatingly concur in condemning her who would be guilty of transferring that allegiance elsewhere. But this method of settling the question is liable to a weighty objection. It is inadequate. It cannot be generalized; cannot be taken as of universal application; is indeed, at the best, of very limited application. It wholly ignores—what constitutes a vast and terrible proportion of the sex—those who have no domestic duties that need their care. Since marriage is not the lot of all, there remain those who are without an establishment of their own, but yet who do possess unlucky appetites that ask to be fed, and backs for which nature has neglected to provide ready-made clothing. Fortunately, all thus circumstanced are by no means in a position which needs any solicitude. The fair ones who move in the highest circles of society claim from us no consideration. To them a single life is, or at least should be, a matter of comparatively little concern. With every comfort they can desire, with every luxury at their command, they have no cause for complaint. They should disdain all pity, resent all attempts at sympathy with them, and resolve honestly not to regard any disappointment as a great misfortune; but console themselves with the agreeable reflection, that since no one has had the temerity to accept their dower, it still remains under their own immediate control.

The problem under consideration must not be supposed to have any reference to them.

In the lowest classes, again, it has been already solved. There, the necessity of earning their own bread is so apparent from their earliest years, that women accept their lot with patience, and are able and willing to work at whatever offers itself. Rejecting nothing, and being competent to most things, they fear nothing, except it be illness, and that only because it incapacitates them from their daily labour.

It is with respect to the intermediate classes—those who are known as the "respectable" classes—our question has the chief pertinency, and carries with it the chief difficulty in its solution. For here it is that a dread of the increased expenditure which follows a matrimonial life, joined with a love of freedom in the one sex, and perhaps a too high estimate of what is necessary to support their "proper position" in the other, is a bar to life-partnerships. We know the anxiety with which people moving in these circles look upon a daughter, as she advances towards womanhood; we know what struggles are undertaken, and what sacrifices are made in her behalf; we know that satirists and novelists are never more successful than when they lament, or extenuate, or sneer at the manoeuvres of some scheming, cringing, flattering mother, who is endeavouring to dispose of her daughter. But can we wonder at the efforts made, when we consider the too frequent result of unsuccess? For the future, the young woman becomes a burden and continual source of uneasiness at home. Suppose reverses or misfortunes in business, or a "British Bank" collapses, or Death makes a call upon the head of the family before he has made a provision for it, or a guardian misappropriates the provision he has succeeded in making,—what is to become of her then? Here are women demanding of us employment

whereby they may earn their livelihood: what shall we give them to do? The consent of all ages, together with actual anatomical and physiological investigation, has settled that "equality of the sexes" is a chimera. But surely there are pursuits other than domestic to which woman is equal. In primitive times, when man's sole occupation consisted of war and the chase, she was incapacitated by her nature from taking a share in the active affairs of life. Now, however, when industrial activity is in the ascendant, and has become the object of civilization, and when war is suffered only as its hired guardian, the case is different: she is now able to take a share in man's labour. What share is to be assigned her?

In this metropolis, thank God, Sympathy, ever warm-hearted and strong-handed, has already been considering the question, and exerting herself to answer it in the best way she is able. Already has she raised more than one temple to Misfortune. She has established a women's printing-house, a women's law-stationer's office, and many other kindred institutions, all designed either to provide immediate and suitable employment, or the means of procuring it hereafter. There is, however, one field for female industry which hitherto has not been sufficiently surveyed, but which, we have reason to believe, is capable of being cultivated with high advantage at once to the labourers and the community at large. Our remark has reference, as might be conjectured, to the various Art-schools that have been founded throughout the kingdom, but more particularly to that established in the metropolis, and known as the Female School of Art. This institution has been more than once incidentally and favourably alluded to in this Journal. The present, however, is the most seasonable opportunity that has presented itself to us of formally bringing before the public the particular claim it has upon their regard. It has been founded expressly for the purpose we have been considering, its object being twofold—partly to enable young women of the middle class to obtain an honourable and profitable employment, and partly to improve ornamental design in manufactures, by cultivating the taste of the designer. Originally called the "Female School of Design," it was established by government, in the year 1842, at Somerset House, but, from want of accommodation, was removed to adjacent premises in the Strand, and, for a similar reason, ten years after, transferred to Gower Street. It is now located in Queen Square. Its success has hitherto been very considerable. Since the year 1852 no fewer than six hundred and ninety have entered the school; and, in the last three years, as we gather from the prospectus, its pupils have taken an annual average of twenty local and three national medals; at the last annual examination six obtained free studentships, whilst numbers (including daughters of clergymen and medical men unexpectedly compelled to gain their living) have been enabled to support themselves and others by teaching in families and in the various schools of the Science and Art Department, or by designing for the manufacturer in linens, carpets, papier mâché, &c. This is what it has done. At the present moment its students number one hundred and eighteen; of these twenty are studying with a view of ultimately maintaining themselves, and we have not the slightest hesitation in expressing our conviction that they have at their command a most excellent opportunity of preparing themselves to do so. The school, under the superintendence of Miss Louisa Gann, is conducted with ability. The general course of instruction is very comprehensive, including all the usual branches of Art education. The school possesses, moreover, several advantages peculiar to itself, and which we much desire to see shared in by others. To give an example, let us take the subject of design. The mode in which design is generally taught is, to speak temperately, far from being satisfactory. The ordinary method is this. A student makes a design and brings it to the teacher: the teacher examines it, criticises it, points out its defects, or expresses approbation of its merits. That is all. The *laws* of composition are never touched on. The Female School of Art is the only one in the kingdom, not excluding even that at South Kensington, where the *principles* of design are taught as well in theory as in practice. We may mention also that lectures, by a competent

professor, are frequently given to the pupils on artistic botany. The importance of this feature, and the necessity for students in design to have a knowledge of the laws of plant growth, will be appreciated by all.

At this very time, however, when the school presents every sign of increasing usefulness, the Committee of Council on Education have withdrawn the £500 per annum with which they have till now specially favoured it, and thus have left it to its own resources. The expenses of the establishment are necessarily large, and it can scarcely be expected to be self-supporting whilst the fees are so low as they are at present; to augment them would, in all probability, be to diminish the number of pupils, and so lessen the usefulness of the school. Fully convinced of this, the patrons and managers appeal to the public for support. They are of opinion that "by a saving in house-rent, which might be effected by purchasing or renting convenient premises, the expenses, there is reason to hope, might, by careful financial management, be brought down to a level with the receipts." The sum required to purchase suitable and complete premises is £2000. It is, however, understood that the Science and Art Department is prepared to apply to parliament for 25 per cent. on the cost of erecting the building; for the remainder they look to the public. Shall they look in vain? We hope not. Constituted as society is, no available channel for the employment of women should be closed; to lose the ground already gained by much patient industry would be a calamity. Among other means adopted for raising the necessary funds, an exhibition of paintings, drawings, sculpture, and other works of Art, will be opened early in June; and afterwards a bazaar (for which contributions are solicited) will be held under most distinguished patronage, including her most gracious Majesty herself, who, we have good ground for believing, takes a deep interest in the welfare of the institution. Should the appeal be successful (as in the interest of Art we trust it will be), the school may be made self-supporting, and its area of usefulness hereafter be indefinitely enlarged. Art is the profession in which, more than all others, women may be expected to excel, and even successfully compete with the stronger sex. In every other profession we could advance satisfactory reasons against their being able to do so; but in this, their quick perception of the laws of harmony and contrast of colour, their fineness of hand, their powers of arrangement, and their natural good taste, are the qualities they possess which should urge them to make the attempt.

In having thus directed attention to Art, and suggested its cultivation solely as a means of livelihood, we have no fear of being condemned by a judicious criticism. We shall be suspected of no disrespect to Art by confessing ourselves to be not of those who are disposed to consider it as something sacred—as a holy of holies, to be approached only by the sanctified, and those who come with fear and trembling. In Art, no less than in Music and Poetry, the most successful cultivators have not been ashamed to make a purveyor of their profession. Virgil did not disdain the ten sestercies a line he received for his eulogium on the virtues of Marcellus; Shakspeare, Handel, and Scott, did not think it beneath them to join the trader with the poet; nor was Michel Angelo, or, more recently, our own Turner, entirely regardless of what their art would bring. These men, too, were all princes in their respective departments. It is only second-rate minds that go into ecstasies about Art, or any other calling, for its own sake; pretend to be absorbed by it, and find in it the whole of their social and religious life. It is only they who express themselves ready to live and die for it. The best men have ever considered it as only a means to an end; and none surely but will acknowledge that end a noble one which has for its object the amelioration of the condition of woman.

Surely we have advanced argument sufficient to arouse sympathy with the object we desire to promote: it is in this case, less the advancement of Art,—though we would advocate it also on specific grounds,—than the useful and honourable employment of those who are unhappily compelled to labour in order that they may live.

THOMAS PURNELL.

THE TURNER GALLERY.

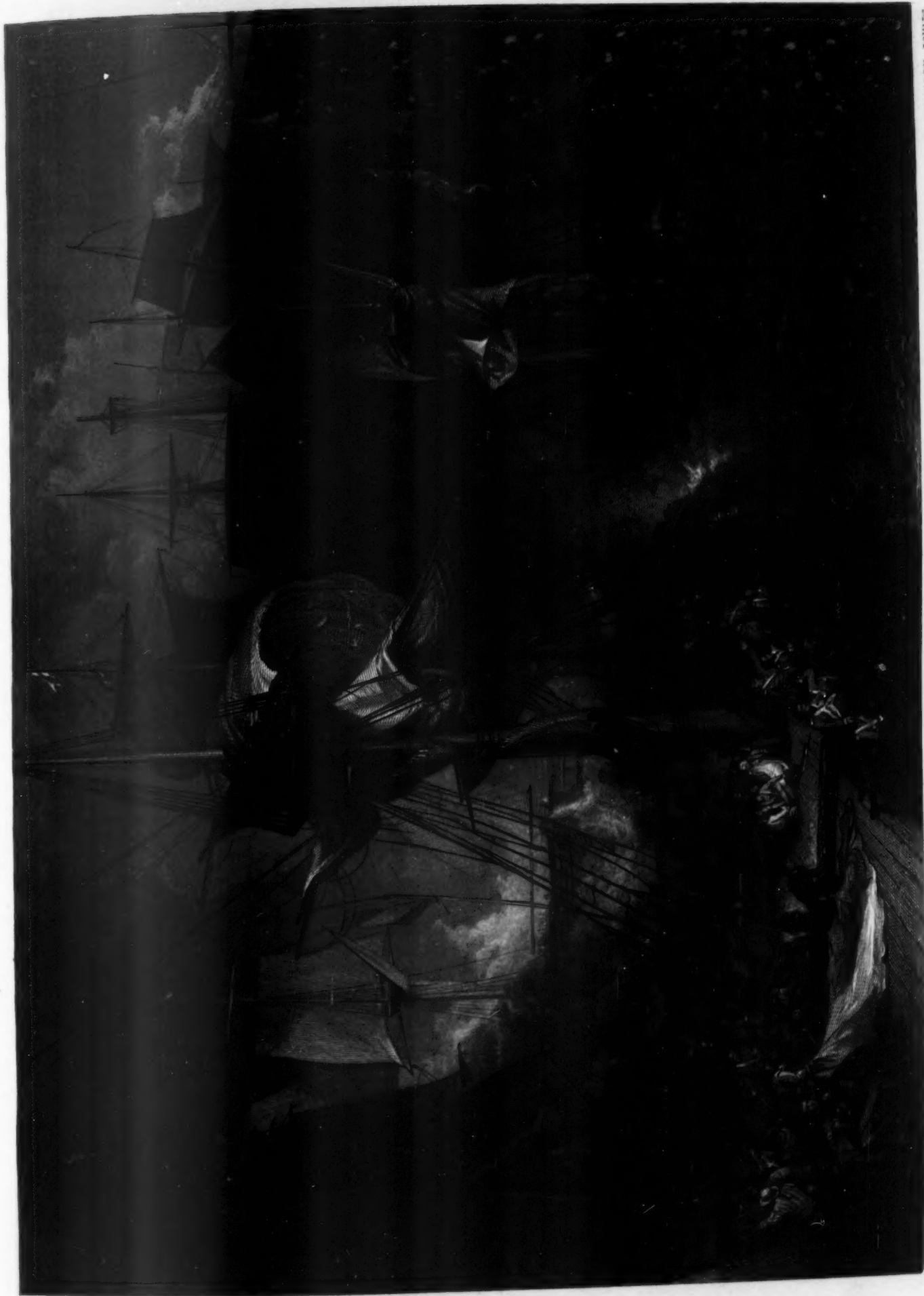
THE DEATH OF NELSON.

Engraved by J. B. Allen.

WHEN intelligence reached England of the battle of Trafalgar, the capture or destruction of nearly the whole of the combined fleet of French and Spanish vessels was considered a very inadequate compensation for the loss of our great naval commander: the addition of a few of the enemy's line-of-battle ships and frigates to our own navy, the almost total annihilation of their maritime power, was something, but the cost at which they were purchased was acknowledged to be too great for the benefits conferred. The result of the action only afforded an additional proof of the supremacy of our seamen; such a proof was not wanting, and the nation mourned long and deeply over the glorious death of him who had followed Blake, and Duncan, and Jervis, and many more illustrious names, in the path to victory, surpassing even their exploits, and sealing with his own heart's blood the conquest he had won.

It was in October, 1805, that the battle of Trafalgar took place, and, considering how the event and its issue engrossed, for a long time after, the thoughts of every Englishman, it is no wonder that Turner should have employed his pencil on the subject, opposed, as it seemed to be, to his general practice; though he had previously painted some noble marine views—the 'Calais Pier,' and the 'Shipwreck,' for example—the former in 1803, the latter in 1805. The 'Death of Nelson' was exhibited in 1808. In order to understand the picture, it is necessary to give a brief description of the position of Nelson's ship, the *Victory*, at the time represented. She was engaged, almost muzzle to muzzle of the guns, with three of the enemy's vessels—one, the *Redoutable*, on the right; the *Bucentaure*, and the *Santissima Trinidad*, a huge three-decker, on the left. The first of these three was supposed to have already struck, for the English ship, the *Téméraire*, whose last voyage Turner painted so gloriously afterwards, had been pouring broadsides into her from the opposite side, her guns were silent, and she showed no flag. Nelson, therefore, twice ordered his crew to desist from firing. But her tops were yet occupied with numerous marines, who kept up a continuous discharge of musketry on the deck of the *Victory*; a shot from one of these struck the admiral on the epaulette of his left shoulder, the ball passing into his back. He had, unhappily for his country, but not for his own glory, gone into action in the full costume of an admiral, and decorated with stars, and thus had proved a prominent and sure mark to the enemy. "Had he but concealed these badges," says Southey, "England, perhaps, would not have had cause to receive with sorrow the news of the battle of Trafalgar." Nelson was justly proud of the honours won in many a hard-fought engagement.

Nelson was standing, when shot, on the quarter-deck of the *Victory*, near the mainmast, which, as shown in the picture, is almost abreast of the mizen of the *Redoutable*, the French ship from which he was struck, and not more than fifteen yards from the spot where the marksmen were stationed; a group of them may be seen on the mizen-top of their ship. Turner never attempted historical painting, in the true sense of the term; he only made history subservient to his purpose of painting landscape, or sea-scapes, his figures generally occupying but a secondary place on his canvases, yet they always have an important meaning. It was his object here to paint a great sea-fight, and what better subject could he have selected than the engagement at Trafalgar? or, rather, an especial and sad incident in it. The deck of the *Victory* is the principal feature in the composition, and on it the painter has concentrated his chief powers, the rest being little more than a mass of sails and rigging, but all represented with great power. Seamen would, probably, object to the trim and dress of the shipping; but they would confess, if they knew anything of Art, that the genius of a first-rate painter had been at work on the canvas. The subject—a very difficult one to treat—is managed with extraordinary skill and effect.



J. M. W. TURNER, R. A. 1810

THE DEATH OF NELSON.

FROM THE PICTURE IN THE NATIONAL GALLERY

J. B. ALLEN, SCULPT



AN EXAMINATION
INTO THE
ANTIQUITY OF THE LIKENESS
OF OUR BLESSED LORD.

BY THOMAS HEAPHY.

PART IV.

A CRITICAL study of the entire mass of works of Art belonging to the catacombs will afford a much clearer insight into the forms of thought and development of idea in the primitive church, than can be gathered from the few examples selected to illustrate the present subject. In the productions of each successive period, during the three first centuries, the illustration of some one individual idea in connection with the offices and ministry of our Lord will be found so continually recurring, as to suggest the fact of its being the prevalent phase of thought, for the time being, in the popular mind of the Christian community. Thus, in the first years of the church, when we may presume its theology was rather child-like and simple, than learned or profound, we find our Lord exclusively portrayed as the rewarder of the faithful, bestowing the crown of life (as in the decorations of the patera). Successively to this, and at a period when we may conclude that the church was passing through the fiery ordeal of persecution, we shall find the general (indeed almost exclusive) representation of its Divine founder in his character of protector—the protecting shepherd of the flock, either saving the sheep from the attacks of the enemy, or carrying it across the dark river of death. Next, in point

of time, we shall meet with an equally general symbolization of our Lord as “the Truth,” in the act of giving the word, or instructing the disciples (as in the annexed cuts 1 and 2). Each of these successive developments of representation will be found to have given something of its own originating to those that succeeded it; for example, we see the shepherd of the church still maintained in “the giver of the word,” the Christian flock, under the form of sheep, congregating in his immediate presence. Again, as giver of the word he is still, in all succeeding representations for the next four or five centuries, depicted with a book or a scroll of writing in the hand, as symbolical of “the divine truth,” or fountain-head of inspiration; indeed, such general acceptance did this last mode of expressing the idea obtain, that it is difficult to find any work of Art, whether in fresco, sculpture, mosaic or metal, during the above-named period, in which the book or scroll is omitted.*

Successively to these, we find an equally general representation of our Lord in his supreme capacity as the life-giver, himself leading the way, and opening the door of death by his own resurrection; indeed, so universally does this leading tenet of the faith pervade the whole art of the primitive church, that whether we find our Lord depicted as bestowing the rewarding crown, as the protecting shepherd, as dividing the bread of life, recalling Lazarus from the dead, or in the act of resurrection, the one great consolatory hope and creed, the one leading and governing idea in the popular mind of Christendom, is clearly and unmistakably expressed in the Art of the period, however the precise fashion of rendering it may be varied in these primitive works.

The familiarity engendered by early teaching must render it extremely difficult for us to estimate, at anything like its full force, the commanding influence that the acceptance of the great doctrine of a future life must have exercised on the minds and conceptions of the first believers. An individual to whose imagination the idea had only presented itself in the speculative teaching of a philosophic sect, and which even there assumed no more tangible or distinct form than that of the dreamy and impalpable existence of the poetical Hades, must have received the first revelation, the first firm conviction of the indestructibility of his being (demonstrated as it was by the actual and visible resurrection of the great teacher of the new creed), with the ecstatic wonder of an entirely new mental development. We who, from our first ideas being associated with the belief, receive it with little other than a mere tacit assent, can never comprehend the impressions of one who, having lived on and on in the soul-benumbing darkness of a futurity of annihilation, was suddenly illumined with the inspired conviction of the life to come: to such an one that life was not another—it already had begun; from the moment of the Divine intuition he had entered upon the new existence, and, in the full assurance of his faith, he felt his immortality to have commenced when he awoke to the consciousness of its reality.

As a consequence of the very strength and completeness of the new intuition, it was inevitable that in the mode of its reception there should be some preponderating influence of the letter rather than the spirit. To the oppressed bondsman, the pains of this present state would be as nothing compared



No. 1.

to the glory in which he was shortly to be a participator. Starving, and in misery, he, the poor degraded slave, crushed, despicable, the very off-cast of humanity, was shortly—in fact, before that generation had passed away—to be the favoured guest at the marriage table of his heavenly Master. Abject and scorned as he now was, a “dweller, perhaps, in the caves and holes of the ground,” one of whom the world was not worthy, soon in shining garments, the specially favoured of his Divine Lord, he was to be a partaker of the

ineffable delights of the garden of Paradise. Now a prisoner, reserved, perhaps, for the barbarous sports of the arena, he was, before the period of an ordinary life had passed away, to be seated on one of the twelve thrones of the celestial kingdom, pronouncing the fiat of

* In describing a portrait of our Lord, executed by a pagan artist, Tertullian states (in his “Apology”) that though, in other respects, incorrect and wanting in resemblance, the artist had at least rightly represented him clothed in a toga, and with a book in his hand—clear and unquestionable testimony that, in his time (the year 160), there was a recognised type of the Divine likeness.

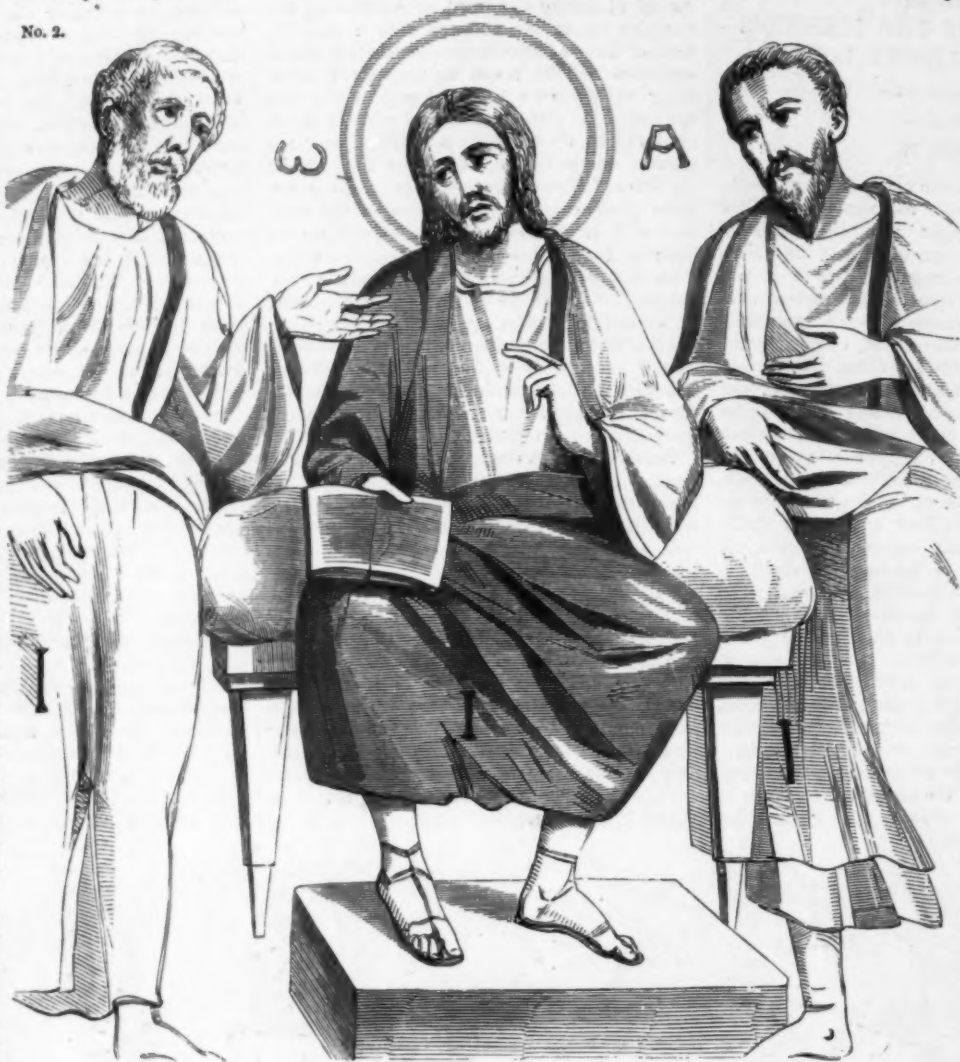
condemnation on his oppressors, even on Caesar himself. No mere tacit assent was his, but a sure and certain faith (almost swallowed up in sight) assured him that already was he on the sacred ground, already an inhabitant of the holy country; and death itself was not so much the boundary between this life and the next, as it was the portal to the holiest of holies of that temple, the courts of which he already trod. The advent of this new intuition was, in fact, an epoch, a fresh starting-point for the human race. Seeds that for ages have lain buried and

dormant in the depths of the ground will, on being brought into the requisite proximity with the light, germinate and fructify: so a ray of light from another sphere—a new eternal verity, had penetrated the depths of the human mind, and called into existence, or rather into activity, germs of life and action hitherto dormant, but which were destined to grow and fructify in a future of new power and productive-ness. "Old things in fact had passed away," and, with the new revelation, "all things had become new." The forms of thought, the principles of government, the constitution of society, all were to be renovated; and, amidst the general resuscitation, Christian art was to have its origin. The new intuition was, in fact, less a faith than a mental development. In the fullest sense of the word—a new spiritual growth; and as such it necessitated a new mode of expression, the higher growth of the intellectual organization demanded a language expressive of its higher conceptions, and Christian art supplied the requirement. Art had cer-

tainly existed for ages long past, and, in one branch at least, had attained a perfection that

sion, as well as the exemplar, of the Christian faith, it was to triumph as it had never triumphed before. The arts of paganism, especially poetry, sculpture, and architecture, were, by their close alliance with idolatry, unfitted for the purer service of the new sanctuary, and must, ere they could be admitted to its precincts, pass through the purifying ordeal of a death and a resurrection. Painting—not, certainly, a recent art, but one less identified with pagan worship than the others—presented no such objections, added to which it was of more practical attainment, and more facile in execution. For symbolizing a divine truth on a sacramental vessel, on jewellery, or on the walls of a sepulchre, it presented a readier and more expressive mode of representation than either sculpture or poetry could supply. Consequently, in the numerous monuments contained in the Christian cemeteries, we find the plastic arts comparatively rarely exercised, and poetry, even on the tomb inscriptions, entirely absent; while painting, as an expression of

No. 2.



No. 3.



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In the absence of any recognised canon of Scripture, and while the church, though it had

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as delivered to the saints," the necessity arose for some mode of keeping the leading doctrines of the church more continually before the Christian community, especially the younger portion of it, than mere oral instruction could possibly do. For this purpose, no means so readily presented itself as that art which had already been extensively adopted in the decoration of the sacred vessels, and for symbolizing on the graves of the departed the one great eternal hope,—that had in fact been already recognised as the adopted language of the church; a function in which Christian art unquestionably had its origin, and which was destined afterwards to lead to its noblest developments. And in an age, and amongst a grade of society, wherein written language was intelligible only to the few, the great events of the sacred narratives could hardly have been impressed on the memory of the neophyte by any other means. Accordingly we see in the various chapels of the catacombs the series of pictures (to which allusion has been made before) continually repeated, expressing in a regular and developing progression, those doctrines that more especially distinguish the Christian creed—the one God, the

fall of our race, its renovation in the Saviour, and especially the great destiny awaiting it. But in impressing painting into its service, Christianity found it but rude and imperfect to its hand. As far as any precise record has come down to us, it had hitherto (amongst the Romans at least) been exercised only as the craft of the house-decorator, and not having entered into the sympathies or affections of the popular mind, it had remained shackled and depressed by the uncongenial functions to which it was confined, owing whatever merit it possessed to the influence of a contemporaneous sculpture, and partaking also of its puerile conventionalisms. So, in its first use by the church, we find it characterised by this imperfect and dwarfed development; having hitherto ministered but to pride and luxury, it still retained the brand of its slavery. But it was now called upon to fulfil the ennobling vocation of expressing the great heart and sympathies of the people, and of being the chosen exponent and illustrator of those stupendous verities by the force of which the social fabrics of existing society were already being powdered into dust, as the inevitable condition of their reconstruc-

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Under such conditions, it was impossible but that painting, now a living art, should rise to the performance of its new functions; consequently, as the coadjutor of the church, we shall find it expanding and developing itself in proportion to the elevation of its new vocation.

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antique paintings as have come down to us in the decorations of Assyrian, Egyptian, and Roman edifices, are but the efforts of an art undeveloped, and yet in its infancy. It was certainly not till the second age of the church, and then only in such works as were essentially Christian, that we find painting proceeding upon principles of composition, expression, and arrangement peculiar to itself, and which, establishing and sustaining its claim to be a distinct art from that of sculpture, led to its astonishing and unique development in the Mosaics of the fifth century.

It may be contended that the celebrated work known as "The Nozze Aldobrandini," is an instance to the contrary; but it is not probable that that work is anything older than the third century, and, indeed, if it were, its entire treatment, beyond a subdued and inoffensive scale of colouring, is entirely sculptural and ornamental, so much so, indeed, as to suggest its being (colouring and all) a transcript from a bas-relief. This will be at once apparent by comparing it with the sketch given (cut 3),

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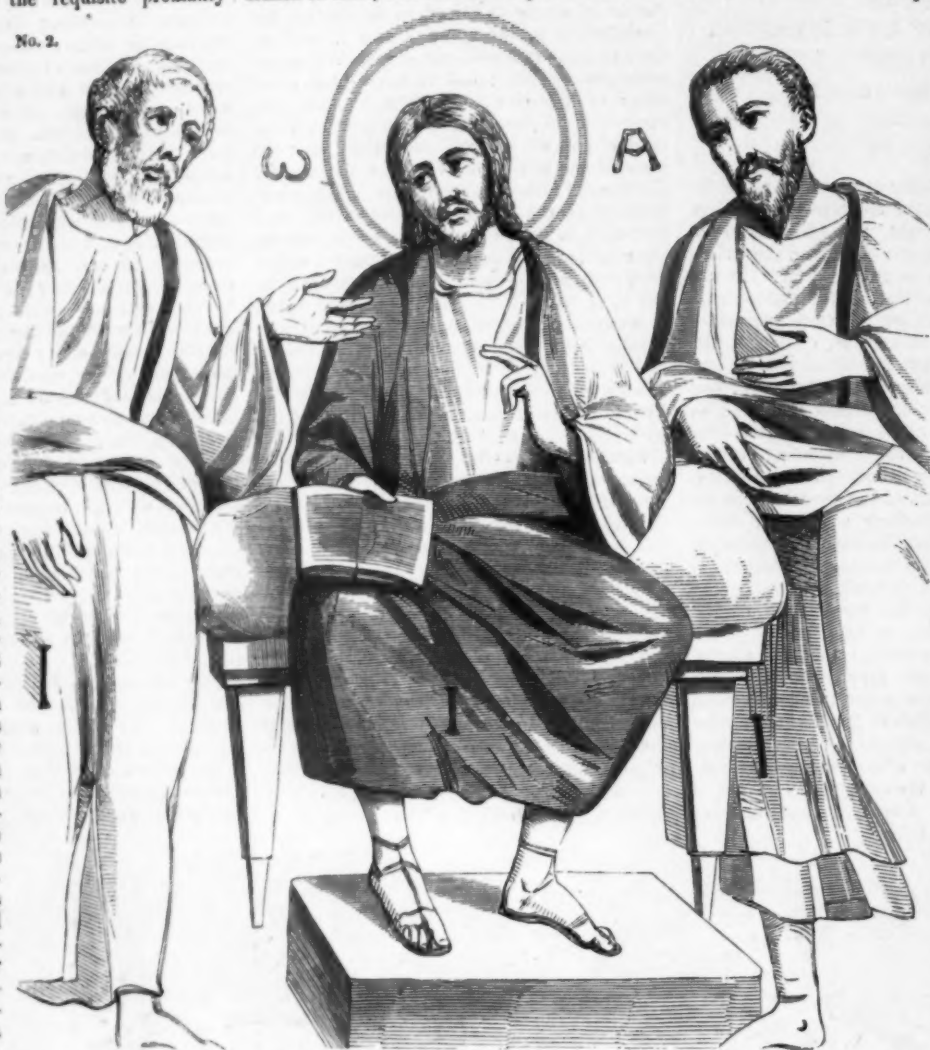
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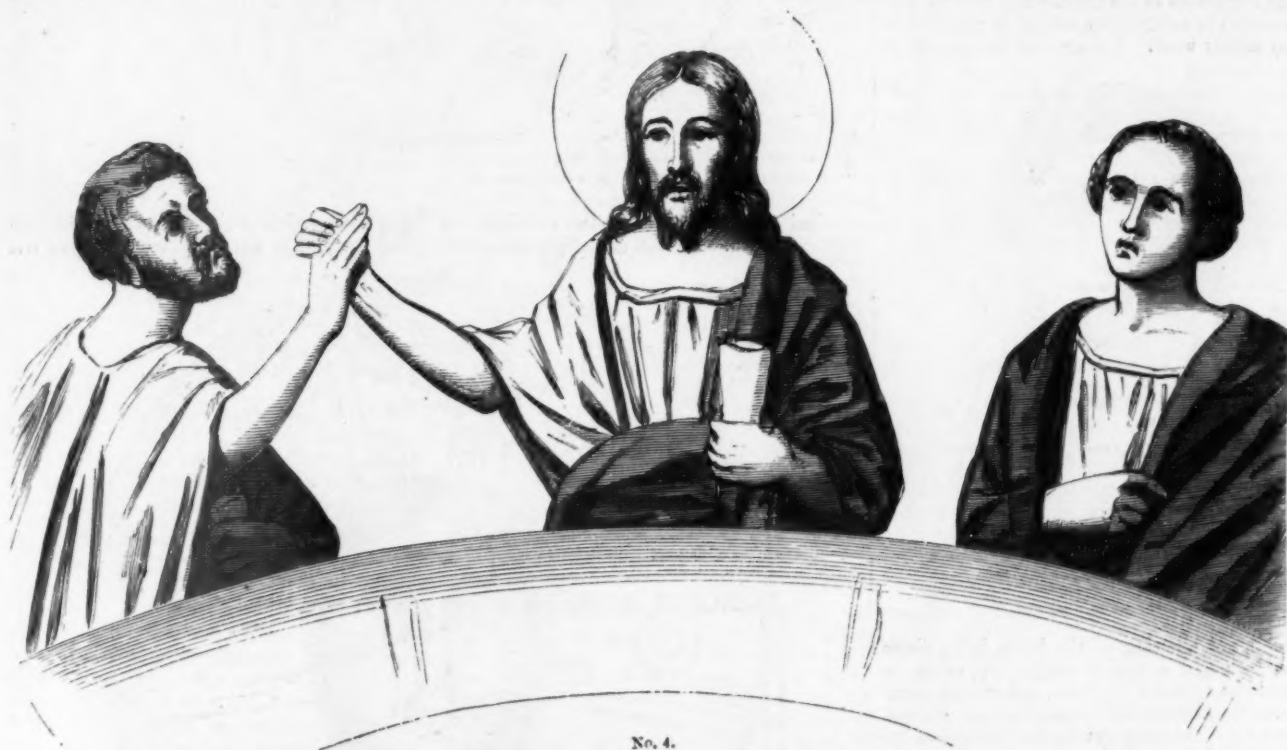
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had preceded it. This work (which is to be referred to the end of the second century or to the beginning of the third) is in the cemetery of Pretextati, and a good copy of it may be seen in the museum of the Lateran. Beneath the centre figure is a representation of the Lamb on the throne of God, from beneath which issues the river of the water of life, showing, with the symbols of the Alpha and the Omega, the distinct reference the picture has to the passage in St. John's apocalypse.

The illustration No. 4 is an exceedingly beautiful one, representing the scene at the last supper between our Lord and Judas: "He that dippeth his hand with me in the dish, the same shall betray me." The original picture comprises, like No. 2, the whole number of the apostles; but, with the exception of Judas and St. John, they are omitted here, as not bearing directly on the subject. The inferior figures, as well as the accessories in this work, are indifferently, and in parts carelessly, rendered; so much so, indeed, that it seems as if the artist had purposely executed them so, to direct the more attention to the countenance and expression of our Lord, which are true and beautiful to a degree scarcely to be met with in any former work. The scale of the original is



No. 5.

small, not allowing of the heads being above an inch and a half in length; but, as far as could be rendered in fresco, and in such small size, the likeness is of exceeding and precious beauty. The long waving hair, parted in the middle of the wide intellectual forehead, the straight nose, the delicate and spiritual cast of countenance and expression (difficult to do justice to in a woodcut), and the pointed beard, are exactly what succeeding artists have attempted to reproduce; and with a daring to be surprised at in so early an artist, the mouth is properly represented well opened—as addressing the words quoted above to Judas; without, however, in consequence, losing any of its expression. This work was taken from the catacombs, and is now in the reserved department of the Vatican, attached to the Bibliotheca; but from the position it once occupied, the style of the execution, and the absence of symbol, it would appear to belong to about the middle, or the third quarter of the second century.

This picture, and the medallion portrait given in cut 6, may be instanced as specimens of the best period of the art of fresco painting in the church of the first three centuries. Various causes operated after this period to retard for a time its further advance. Mosaic work offered a richer effect and a style

more adapted for architectural embellishment; consequently from about the middle of the third century it seems to have occupied the

principal attention of the Christian artists. About this period, also, a change took place in the fashion of representing sacred subjects,

No. 6.



that had a decided effect on the excellence of their execution. Instead of being represented in the plain and natural manner we have hitherto seen them, they were depicted with their real

No. 7.



signification veiled under various forms, borrowed from the heathen mythology. Thus Orpheus and the beasts will be found in the

place of our Lord and the apostles, and various other pagan myths were used to convey a concealed representation of the scriptural subjects

most in vogue in the Art of the church. Different reasons have been assigned for this change; amongst others, the prevalence at this time of Gnostic doctrines in the church, whereby ideas borrowed from the Platonic philosophy were engrafted on the simpler tenets of the early faith. I have never been yet able to trace this opinion to any other foundation than mere conjecture, and I only give it, because it is the one generally received, whereas there is distinct evidence to show that, at this period, grave doubts began to be entertained in the Christian community of the propriety of making any representation of the Divine Person—doubts that, by the end of the third century, had become so established, that we find Eusebius, on being applied to by a lady to procure for her a portrait of our Lord, refused doing so, on the ground of the great impiety of the proceeding, expressing his horror at the bare idea of making any representation of the Supreme Being. To the same cause may probably be referred the (evidently intentional) obliteration of many of the pictures in the catacombs, the animus being evidenced by the head only of the sacred likeness being defaced. Possibly this destruction may not be the sole work of Christian iconoclasts. Christianity was, at this time, ridiculed in the profane literature of the day, and its most holy things blasphemously caricatured by the pagan multitude (a singular instance of this profanity was given in the number of the *Art-Journal* for January last), and the use of a mythical representation of sacred subjects might not improbably have been adopted, in order to avoid the outrages such works were exposed to from the pagan populace, when executed under the usual form. Whether from the same consideration the church withheld its sanction from mural decorations or not is uncertain; but there can be no question of a decline taking place, from about this period, in both the number and the excellence of such works.

From the instances already given of the likeness of our Lord, it will be seen that where anything beyond a mere conventional, expressionless countenance was attempted, the portrait invariably conformed to one contemporaneous type; and on the decline of fresco-painting, towards the fourth century, this traditional likeness had become so fixed in the minds of the Christian artists, that we find the portraits of this period characterised by all that exaggeration of the peculiar traits of feature, and want of feeling in the general treatment, that invariably mark works executed by rote, and without exertion of thought or invention; but this very exaggeration or tendency to caricature affords the strongest internal evidence of the express and precise form in which the tradition of the likeness had reached the artist.

In the illustration marked No. 7, an instance of this exaggeration, or caricature, of the type is given in juxtaposition with a transcript from a beautiful medallion-likeness from the chapel in the cemetery of St. Calisto. This last work dates, in all probability, from the beginning or middle of the second century, as it is associated and apparently contemporaneous with others in the same chamber, that are unquestionably amongst the oldest works in the catacombs. The likeness in this beautiful work is truly and feelingly rendered, and the expression elevated and intellectual; unfortunately, though the head is of the life-size, the smoke from the tapers of visitors, and the damp from the rock, have so operated to obscure it that the tints of colour, beyond mere light and shadow, are indistinguishable. No kind of symbol, not even the nimbus, is used in this picture; but in the more recent one in the next illustration we see it overlaid with symbolic imagery, in exactly the same proportion that it is deficient in execution and treatment.

This latter work is the well-known life-size portrait from the tomb of St. Cecilia, and as that saint was martyred towards the end of the fourth century, it is improbable that it was executed very long after that date. The hard, strong, and rude delineation, with the excess of ornament, all mark the decline of Art; but it is interesting to observe that there is not one trait of feature, however coarsely it may be rendered, but what is to be observed in the earlier work with which, for the purpose of comparison, it is associated in this illustration. In the same style, and nearly contemporaneous with this last, is the portrait of the blessed Virgin given in cut 5. It will be seen from the broad face, black hair, coarsely-marked eyebrows, and large black eyes, that it differs in every respect from the type that afterwards prevailed; clearly showing that at a time when the portraits of our Lord, and at least three of the apostles, were executed according to a received and fixed tradition of likeness, there existed in the Italian church no such record of that of the blessed Virgin.

THE INTERNATIONAL EXHIBITION, 1862.

ALL matters connected with the Great Exhibition are progressing: the commissioners are indefatigable, meeting every day, or nearly so, and seem fully aware that no time is to be lost. The year, indeed, will pass swiftly over us, but in this age of "movement" it may be made to produce immense fruitage—and, we have no doubt, will do so. The commissioners have shown that, however sudden was their announcement that the character of the building was "settled," much thought had been given to it, and, on the whole, with advantage; for although Captain Fowke may be, and has been, objected to by architects, as not of "the profession," it is more than probable that any shortcomings will be met by his intimate knowledge of the requirements of the structure, his close relationship with the commissioners, his continual intercourse with them, and the long study he has applied to the subject. Neither is it by any means certain that he is deficient in the qualities requisite to produce an edifice graceful and beautiful; for he it always remembered that a portion of it is destined to endure, and to be rendered useful long after the year 1862 is numbered with the past. Probably in the year 1865 "The Society of Arts" will be located there, a privilege to which it will unquestionably have made its title good, not only by its efforts with reference to the Great Exhibition, but for public services large and very beneficial; it is, therefore, most essential that the building to be erected should be one of the architectural "ornaments" of the Metropolis.

Several announcements have been put forth which satisfactorily show that the commissioners are giving thought and attention to all matters connected with the scheme; such thought and attention are absolutely needed, for, although they have many advantages over their predecessors of 1851, it cannot be denied that they have disadvantages also. These must be combated and overcome. It is high time to stimulate into energy every manufacturer of the Kingdom; apathy will prevail up to a late period; there will be unwise postponements of works contemplated; too much dependence will be placed on those that have been produced as "orders" within the last ten years; and resources will not be fully brought into play until haste is made as necessary as ability. A year will barely suffice to any manufacturer to exhibit what will do him honour and be creditable to his country—consequences which are sure to result in commercial recompense; for it is altogether a mistake to suppose that the Great Exhibition of 1851 was either a "loss," or unproductive to those who were pre-eminent among the exhibitors. In several cases no immediate gain followed, but a permanent reputation was, we know in many instances, established which, in the em-

phatic language of the counting-house, "paid." Manufacturers of all kinds in Great Britain must be contributors; they have no choice in the matter; they dare not be self-excluded. Those will do well and wisely, therefore, who make arrangements in time, and do not put off the "good day" until the appliances they need are forestalled, and their incapacity to carry out their plans arises from the impossibility of obtaining aids absolutely essential. There is hardly a manufacturer in England who did not suffer, more or less, from this cause in 1851. "Experience teaches wisdom!"

Still, we know how difficult it is to stir men up to do to-day that which may be done to-morrow; and we respectfully urge upon the commissioners to employ a missionary who should, without delay, visit every manufacturing city and town of the kingdom, and report the prospects that are presented by each. There may be dignity, but there is no sound policy in letting things "take their course;" the commission will lose nothing by applying a wholesome stimulus to producers everywhere—abroad as well as at home, for the foreigner will require it as much as, or perhaps more than, we do at home.

We have no fear that British Art-industry—all British manufactures, in brief, but especially such as are directly or indirectly influenced by Art—will exhibit great and marked progress in 1862. There is no single branch that has not advanced since 1851; the merest glance at our shop windows will carry conviction of this fact. All our large establishments show it strongly; there are few houses, large or small, that have been furnished within the last ten years, that do not contrast favourably with those the furniture of which is of earlier date: the carpets, the paper hangings, the chairs, the decorative objects, the articles of bijouterie, are all of a purer and better order; taste has been taught, gaudiness and gorgeousness have been alike eschewed, and the lesson has been widely learned that cost does not infer elegance—that beauty is cheaper than deformity.

We have no doubt that much of what was thought meritorious in 1851 will either have disappeared or await condemnation in 1862.

We shall hereafter have occasion to comment on that part of the project which relates to the exhibition of the higher orders of Art—painting and sculpture especially. Promptness is not so essential here; yet steps should not be delayed for making some progress. A committee has been appointed to consider and advise, in reference to the admission or non-admission of ancient works, the productions of times long past. We are inclined to hope they will be rejected; the Kensington Museum is close at hand, where a large assemblage of such works may be seen at all times; they formed the greater part of the wealth of the exhibition at Manchester, not yet forgotten, and it is quite certain that if a collection of veritable worth were obtained, a considerable proportion of it would be that with which the public is familiar. The "Art-treasures" of England, though great, are not inexhaustible; they are mostly heirlooms in families, or depositories in public institutions, all of which were ransacked to form the great whole in Manchester.

But of a surety the Art of our country must be adequately and honourably represented. And here will be the great difficulty: proprietors of pictures, collectors of modern art, will be averse to lend them. There is no doubt that, at Manchester, culpable carelessness was manifested in returning works lent; at the Dublin Exhibition it was far worse; in that of Paris several grievances occurred; while the result of the experiment in New York was disastrous. These and other reasons will, therefore, operate seriously against the prospect of bringing together such an exhibition of pictures as will be really attractive and creditable to the Art of the country; probably they will also have their weight in preventing an adequate supply from the Continent.

Unless, therefore, some certain security is given against nearly all chances of danger, few pictures will be furnished to make the "show" in 1862; and the commissioners will do well to consider how they may best grapple with this embarrassing difficulty. Better have no exhibition, than one that will be incomplete, inconclusive, and unsatisfactory.

We said, at the outset of these remarks, that there were disadvantages, as well as advantages, connected

with the project of 1862. The latter are obvious; all that could have been learned may have been learned—probably has been. The noblemen and gentlemen who are doing the work, are, many of them, those who were taught in Manchester, Paris, and Dublin, as well as in Hyde Park; they bring to the task a thorough knowledge of what may be copied, and what avoided; their machinery is prepared; experienced subordinates are to be obtained, ready instructed; they have not to search for contributors, the blue book of 1851 will show who they are, and where they are. In short, the commissioners enter on their duties, not ignorant, as were, of necessity, their predecessors, but well and fully informed upon all subjects concerning which information may be either guidance or warning.

But their disadvantages are neither few nor trifling; and it will be perilous if they be considered such as may be easily mastered. We have exhausted the space we are enabled this month to devote to the subject; but it will be, ere long, our duty to return to it. Our earnest desire is to co-operate with the commissioners by every means in our power. We believe immense benefit resulted from the Great Exhibition of 1851, and that even larger and more permanent good may arise out of that of 1862.

VISITS TO ART-MANUFACTORIES.

No. 14.—RECENT IMPROVEMENTS IN CALICO PRINTING AND DYEING.

MUREXIDE OR TYRIAN PURPLE.

Accounts, in all probability greatly exaggerated, have come down to us of the exceeding beauty of the Tyrian or Imperial Purple of the Romans. We are sufficiently informed, however, to know that the colour was so highly valued that it was made the indication of sovereign power. It is by no means certain whether this peculiar colour was employed as a distinctive one before the period of Roman empire. By some, the Tyrian purple is supposed to have originated with the Egyptians; while others give it, with far greater probability, to the Phœnician navigators. It is not unlikely that some other dyes besides those purples which were derived from the animal kingdom (the Mollusca of the *Ægean Sea*), may have been employed by the early nations of antiquity. We are informed, for example, that a king of Persia sent some woollen cloth to the Emperor Aurelian, which was of a much brighter colour than any that had ever been seen in Rome, and in comparison with which all the other purple cloth worn by the emperor and the ladies of the court appeared dull and faded. Beckmann, and some other writers following him, suppose this colour to have been obtained from a kermes (a kind of cochineal), but this is by no means certain. So anxious were the Romans to discover the source of this new oriental colour, that some of their most experienced dyers were sent into India to seek for it. They returned with a vague statement that the dye was obtained from the plant *sandax*, which is supposed to have been like our madder. It does not appear at all improbable that the Persians may have obtained this colour from the shell-fish *Purpura Persica*, found on the shores of the Persian Gulf.

There is every reason for supposing that the purple of the Romans varied from dark violet to a rose-colour. These varieties were obtained by employing the dye from the *buccinum* or *purpura* (shell-fish common to the Mediterranean Sea, belonging to the genus *Murex*), and combining with it the dye produced by the kermes, a kind of cochineal found on the oak known to naturalists as the *Quercus Ilex*, and the *Coccus Ilicis*.

Réaumur examined a great number of marine animals, with a view to determine the source of this purple colour. He informs us that it is a viscid juice, contained in a little pouch or bag, generally between the heart and liver. The same authority informs us that this juice, obtained from such examples as he could procure, on being applied to linen, changed, in the course of a few seconds, from yellow to green, blue, and finally to purplish red. This purple fish, as it has been called, was found in various parts of the Mediterranean Sea, but most abundantly on the Phœnician coasts. It is fabled that the dye was discovered through a dog, who,

biting one of those fish, deeply stained his mouth. However this may be, the Tyrians excelled all others in the preparation and the use of this purple;—hence its name.

A great number of shell-fish yield a purple dye of this character. The common waved whelks (*Buccinum undulatum*), which are seen so abundantly in the low neighbourhoods of this metropolis, is one of the best examples. As long back as 1684, the process of obtaining the English purple was described by Mr. William Cole, of Bristol; he writes:—"The shells being harder than most of other kinds, are to be broken with a smart stroke with a hammer, on a plate of iron, or a firm piece of timber (with their mouths downwards), so as not to crush the body of the fish within. The broken pieces being picked off, there will appear a white vein, lying transversely in a little furrow or cleft, next to the head of the fish, which must be dug out, with the stiff point of a horse-hair pencil, being made short and tapering.

"The letters, figures, or what else shall be made on the linen (and perhaps silk too), will presently appear of a pleasant light green colour, and if placed in the sun, will change into the following colours, i.e. if in winter, about noon; if in the summer, an hour or two after sunrise, and so much before setting, for in the heat of the day in summer the colours will come on so fast that the succession of each colour will scarcely be distinguished.

"Next to the first light green, it will appear of a deep green, and, in a few minutes, change into a sea-green; after which, in a few minutes more, it will alter into a watchet-blue; from that, in a little more time, it will be of a purplish-red; after which, lying an hour or two (supposing the sun to be still shining), it will be of a very deep purple-red, beyond which the sun can do no more. But then the last and most beautiful colour, after washing in scalding water and soap, will (the matter being again put in the sun and wind to dry) be of a fair bright crimson, or near to the prince's colour, which afterwards, notwithstanding there is no use of any styptic to bind the colour, will continue the same, if well ordered, as I have found in handkerchiefs that have been washed more than forty times, only it will be something allayed from what it was after the first washing. While the cloth so written upon lies in the sun, it will yield a very strong and fetid smell, as if garlic and asafetida were mixed together."

Notwithstanding that attention was directed in this country to this beautiful and permanent colour nearly two hundred years since, it is only within a very recent period that any attempt has been made to apply it. It is not a little curious that now, although we are applying this identical colour in the Arts, we obtain it from quite a different source. We no longer go to the shell-fish as the ancients did. We have discovered several sources from which the Tyrian purple may be obtained, and we go, of course, to the most economical. The modern history of the discovery of this colour is curious. Dr. Prout long since found that the excreta of animals, when treated with nitric acid and ammonia, produced a beautiful purple, which so resembled the Roman purple that he gave it the name of *murexide*, from *murex*, the name of the genus of shell-fish from which the colour was formerly obtained. *Murexide* is one of those substances which, although investigated by many chemists, has been regarded as of very uncertain constitution. From the extreme beauty of the colour, it has attracted a large share of attention; this uncertainty is, therefore, not a little remarkable. When, however, we remember the capricious character, in the hands of the chemist, of a very numerous class of bodies derived from the animal kingdom,—how strangely the intercombinations of carbon, hydrogen, oxygen, and nitrogen take place,—and how varied are the results, we can partly understand the discrepancies in their results. Dr. Gregory has given much attention to the preparation of *murexide*, and has published the following formula for working on a small scale. He commences with a compound known as *alloxantine*, which is obtained by the oxidation of uric acid:—"Four grains of alloxantine, and seven grains of hydrated alloxan are dissolved together in half an ounce, by measure, of water, by boiling, and the hot solution is added to one-sixth of an ounce, by measure, of a saturated, or nearly saturated, solution of carbonate of ammonia, the latter being cold. This mixture has exactly the proper temperature

for the formation of *murexide*, and it does not, owing to its small bulk, remain too long hot. It instantly becomes intensely purple, while carbonic acid is expelled; and, as soon as it begins to cool, the beautiful green and metallic-looking crystals of *murexide* begin to appear. As soon as the liquid is cold, these may be collected, washed with a little cold water, and dried on filtering paper. These peculiar and beautiful crystals are found to have the following composition:—

Carbon . . .	33.80, or in equivalents 16
Nitrogen . .	29.58 " 6
Hydrogen . .	2.82 " 8
Oxygen . . .	33.80 " 12

It has been found that this *murexide* forms a series of beautiful compounds with certain metallic oxides, more especially lead and mercury, and these compounds are now being employed, to a very large extent in the dyeing, and more especially in the printing, of cotton. For this purpose the *murexide* is derived from *Guano*.

The investigations of the modern chemist have been largely directed to guano, from its extensive use in agriculture. This peculiar and valuable substance is found on the coasts of Peru and Bolivia, and on some islands off the coast of Africa. This guano, so called from the Peruvian word *Huano*, is deposited by birds. The conditions essential for its preservation appear to be a soil containing a mixture of sand and clay, in a country where the birds are allowed to live for ages undisturbed by man or man's works, and where the climate is very dry, free not only from rain, but also from heavy dew. Three-fifths of the constituents of guano would be washed away by a single day's rain. Humboldt tells us that "the guano is deposited in layers of fifty or sixty feet thick upon the granite of the South Sea Islands, off the coasts of Peru. During three hundred years the coast birds have deposited guano only a few lines in thickness. This shows how great must have been the number of birds, and how many centuries must have passed over in order to form the present guano beds." There is a Peruvian proverb, "*Huano, though no saint, works many miracles.*" From the earliest times the Peruvians have employed guano as a manure. We have learnt its value as a stimulant to vegetable growth; it has been employed largely by our farmers, and now it is being used extensively in the preparation of a beautiful colour for our calico-printers. The method by which the chemist proceeds in obtaining *murexide* from guano must now be described. Guano contains five per cent. of *urea*, and this, by processes well known to chemists, is converted into uric acid, and this is converted, as follows, into *murexide*.

A very large bath has a number of earthenware basins floating in it; into each of these two pounds and a half of nitric acid are to be poured, and one pound and three quarters of uric acid is to be added, in very small proportions at a time. If the temperature at any time rises above 90° Fah., the whole is allowed to cool before any more uric acid is added. As it is necessary that a certain degree of warmth should be maintained, if the water is so cold as to stop the reaction, warm water is added to the bath, or, if arrangements are made, as is the case in large dye-works, steam is passed through the bath. When all the uric acid has been added to the nitric acid, the mixture contained in the two basins is now to be placed in an enamelled iron pot, on a sand-bath. As the heat increases, the fluid will boil up in the pot, and, to prevent loss, the vessel must be removed from the fire for a short time. The heating is to be repeated in this manner until the temperature rises to 248° Fah., and, after removing the pot to the coolest part of the sand-bath, half a pound of liquid ammonia is to be stirred in quickly. In a few minutes the whole is converted into what is known in commerce by the name of *murexide en pâte*. To convert this into the purer product known as *murexide en poudre*, it is to be repeatedly stirred up with water and filtered to remove the saline and extractive matters. The selling price of this *murexide* is 20s. the pound. In dyeing cotton by means of *murexide* it is necessary to use lead and mercury as mordants. Lauth's process consists in fixing oxide of lead upon the fibre by first immersing it in a bath of acetate of lead, and then in ammonia, or in a bath of acetate and

lead and lime. The dye is then mixed with per-nitrate or perchloride of mercury, and a little acetate of soda, and the cotton goods are worked in it for some time. For calico-printing the murexide is mixed with nitrate of lead, and, after printing and drying, the cloth is passed through a solution of corrosive sublimate.

Sagar and Schultz "pad" the cotton goods in a solution of the murexide with 6 pounds of nitrate of lead in 5 gallons of water, to which, when cold, 6 ounces of corrosive sublimate, dissolved in 2 gallons of water, are added. The goods after dyeing are subjected to another "padding" in a solution of wheaten starch, gum, or dextrine. Silk may be dyed in a bath of murexide mixed with corrosive sublimate, and wool after being dyed in a strong bath of the murexide, is treated at a temperature of from 104° to 122° Fah. with a bath of corrosive sublimate and acetate of soda. Dr. Von Kurrer uses murexide in either the pasty or the powdered state. He prepares his mixture for printing as follows:—

In 72 pounds of boiling water 24 pounds of crystallised nitrate of lead are dissolved, and when the solution has cooled to 144° Fah., 5 pounds of dry, or 15 pounds of pasty murexide, are dissolved in the fluid, and afterwards 36 pounds of finely powdered gum; after which it is passed through a silk sieve, and allowed to cool. This mixture may be employed for either hand or roller printing. After printing, the goods are hung in a damp place, properly prepared for the purpose, and acted on by gaseous ammonia, evolved from a mixture of caustic lime and muriate of ammonia. They are then passed through a bath of corrosive sublimate, placed in flowing water, and, lastly, into a bath of the acetate of soda.

In this way prints of the most brilliant purple red colours are produced. For gradations of colour the baths are weakened, and we may obtain dark red, and a pale rose-red from the same dyeing material. In cotton goods dyed with a murexide red, the ground colour may be destroyed in particular spots, partly by oxidizing and partly by deoxidizing agents, and illuminated prints of varied patterns may be obtained. Dark grey figures are obtained by printing, after the cotton has been dyed with the murexide, with proto-salts of tin. Murexide printed upon pale blue grounds produced by indigo gives a very beautiful violet. Stuffs dyed yellow with any of the vegetable yellows employed, receive a Turkey red colour when printed on with murexide. Silken and also woollen goods receive a uniform red with murexide; these may be turned yellow by means of picric acid, and various figures in different colours obtained. Mr. Spiller has pointed out (*Chemical News*) that silks dyed by Dr. Von Kurrer's process retain some mercury from the bath of corrosive sublimate, and that the effect of this is to produce unsightly yellow spots. This chemist has informed us that this objection is entirely removed by washing the silk after dyeing in solution of tartaric acid.

Mauve, Magenta, Solferino, and a variety of other shades of colour, partaking of the same general character, have lately been fashionable amongst us. Perhaps there never were any new colours which became at once such great favourites with ladies as those derived from aniline (a salt found in the oil of coal tar, so called from its being also found in the anil, one of the indigo producing plants), and originating in the mauve, or Perkins's purple. All these are derived from the same substance, aniline, by acting on it with different oxidizing agents; and there is every reason for believing that many new colours may yet be produced from the same source. Gas-tar gives us all those charming hues. That which was a waste product, is now become a most important one. Again,

Guano, which until lately was regarded as an offensive substance, useful only to the agriculturalist, has been made the source of a series of colours, differing in no respect from those obtained by the ancients from the murexide of the Mediterranean Sea,—the Tyrian or the imperial purple,—which was kept sacred for the vestments of the emperor, and the members of his family. These are amongst the most striking facts in the history of modern science, and realize the Peruvian proverb, "Guano, though no saint, works many miracles."

ROBERT HUNT.

THE NATIONAL INSTITUTION.

THIS year, more than on any preceding occasion, does this institution show itself the student's arena. The collection contains many atrocious failures (but this may be said of all exhibitions).—of such works there is little to be said, for the authors of these productions are, in their self-sufficiency, impenetrable to counsel; indeed, notice of essentially bad pictures too frequently degenerates into coarse abuse. In the writing on these walls we read now, as we have read before, entire lists of new names—patronyms that compel remembrance, that refuse to be forgotten. A few seasons we meet them here, but afterwards they disappear, ungratefully oblivious of their earliest shelter. Many of the landscapes that have appeared here have won the most unqualified praise. Of those worthy of notice this year, one or two only are studio productions; that is, have been painted according to common theory; the rest, the select number that gives character to the exhibition, are portraits of the face of nature, now smiling, now frowning, and even weeping, for it was long before she would shake out her verdant tresses to the sullen daylight of the reluctant summer. There are a few works that show the painters of them try everything, and venture much—work in the dim twilight of the morning, and at eventide are still labouring under the dew-distilling stars. It must be so; the difference between such works and the old studio style of picture is as that between a portrait painted from the living presence, and another worked out from memory. Among the figure-painters the changes are not so marked; the names are generally familiar, and their vicissitudes are not so striking. Having gone through the exhibition without the aid of a catalogue, there may be some slight errors in the names of the painters, and the titles of the pictures.

No. 5. 'Flower-Girl,' G. PORE. She stands offering her flowers for sale, relieved by a portion of a white colonnade. The body is in profile, with a straight and perpendicular outline—a defect that instantly catches the eye. It is otherwise a tolerable figure.

No. 9. 'Stormy Weather,' J. F. HERRING. This is literal enough. It is late in autumn, the beginning of winter it may be, and a group of horses gather themselves up under the sorry shelter of an all but leafless tree. The animals are well painted, though here and there sharp in the outline.

No. 36. 'The Old Farm,' A. PROVIS. The reputation of Mr. Provis rests upon his interiors, those incomparably finished cottage kitchens that always have the appearance of having been set forth to be painted. This old farm, from another hand, might be received with eulogium.

No. 38. 'The Gossip,' J. F. DICKSEE. Personated by a French peasant-girl at a casement. She has laid down her knitting to chat with somebody in the street below. The face is full, round, healthy in colour, and pleasant in expression; but how is it Mr. Dicksee does not soften a little more the lines of his details? as it is, it is only near the beautiful that he seeks.

No. 42. 'The Harvest Field,' S. R. PERCY. The harvest field forms a subordinate feature of this landscape, as we see but a nook of it. The dominant point of the composition is a screen of trees—oaks, as is shown by the projection of their boughs. The distant pasture wants more atmosphere, but it is well broken, and firmly laid down.

No. 49. 'The Morning of the Resurrection,' P. S. CALDERON. This is according to the first and second verses of the twentieth chapter of St. John. "The first day of the week

cometh Mary Magdalene early," &c. "Then she runneth, and cometh to Simon Peter, and the other disciple," &c. It is of a class of subject that Mr. Calderon has not before touched—that which shows painters what they can not do. Mary is in the act of announcing our Lord's resurrection to John and Peter. She points to the sepulchre, above which, to the left, appears Calvary. The figures are deficient of the tangible presence we have been accustomed to see in this painter's works. In the face of John there is a penetrating intensity of expression, but the figures look somewhat short.

No. 52. 'Afternoon,' F. W. HULME. In most of Mr. Hulme's works there is a high degree of refinement; the forms here are elegant, and the colour tender and harmonious. This is very like a piece of the dell above the so-called "Lovers' Seat" at Hastings.

No. 55. 'The Quay, Antwerp,' J. HENSHALL. We have here a section of the canal cut in from the Scheldt, with craft, and the tower of the cathedral over all. It is very like the place.

No. 59. 'Winter Afternoon,' G. A. WILLIAMS. To say that this reminds us of the Dutch painters is something; but the frequency of the production of these scenes has something to do with such a result.

No. 66. 'Fishing-Boats at Hastings,' A. W. WILLIAMS. Simply a piece of coast, with some boats putting off to sea, and a heavy wave rolling in on the shingle: broad and effective—an excellent picture of its class.

No. 78. 'Elbow—a simple Constable,' H. S. MARKS. The subject is from "Measure for Measure;" the besotted, drivelling garrulity of the face is well suited to the character. The style, and especially the costume of the figure, are unexceptionable, though the latter looks somewhat too new.

No. 82. 'A Farm in Surrey,' J. PEEL. This means a piece of Wimbledon Common: there it is, with its gorse and its ferns, broken ground, and hummocks of velvet sward, with a distance somewhat hazy, in accordance with our experiences of aquarium-life last summer. Truly, the Campagna of London is infinitely rich; but its wealth can only be developed by such earnest and solid work as we find in this picture. 'Milking Time,' by the same hand, is worked out with equal mastery.

No. 90. 'Ducks,' G. HICKIN. We have some remembrance of this name, but it has never before appeared in connection with anything half so good as this family of ducks.

No. 97. 'Early Spring,' LAW COPPARD. The subject here is as difficult as could be well selected for an elaborate picture. He is a confident painter who sits down on a sunny March or April morning to follow out with his brush the heart-breaking tracery of a dense thicket of young trees on a mossy bottom, broken by huge boulders. We know not the artist, but he paints an atmosphere we can breathe in.

No. 103. 'The First Drinking Fountain,' W. A. ATKINSON. This is another exhibitor whom we remember not: the subject of the picture and its treatment are commonplace, but there are mechanical excellences in it that cannot be surpassed.

No. 118. 'Beauvais,' L. S. WOOD. Besides this, there are other subjects by this artist, of which, perhaps, the 'Interior of the Church of St. Vivien' is the most interesting.

No. 126. 'The Flock,' THORP. A sparkling study of a piece of pasture studded with sheep. A small picture of solid reality.

No. 133. 'A Day's Sport on Slapton Lea, Devon,' H. L. ROLFE. The result of this day's sport is a pile of fish, consisting of jack, perch, roach, and dace—every fish described with the freshness of life.

No. 136. 'A Tough Subject,' F. SMALLFIELD. There are, perhaps, many tough subjects like this—a boy who, for not learning his lessons, is put upon bread and water. But he holds out, showing his resolution by trampling his books under foot. He looks proof, even against sulphuretted hydrogen.

No. 142. 'Musidora,' F. UNDERHILL. All the Musidoras we have ever seen are, in some degree, alike. The attire of this person is too domestic to raise her to any comparison with the poet's ideal. But the head is beautiful beyond anything that has appeared from the hand of the painter, and the drawing is generally more careful. The bowery halo round the head looks artificial. The picture will improve by age; it does not depend for interest on any force of colour.

No. 156. 'Rye, Sussex—Evening,' W. BATES. Near this picture there is also, by the same hand, 'After a Shower at Felixstow, Suffolk,' both agreeable and spirited works, natural in colour, with much of the look of the "realistic" school.

No. 164. 'Peace in Naples—Ferdinand II., at the Festival of the Pie di Grotta, fraternizes with the people in the Villa Reale,' W. PARROT. As a pendant to this, there is 'War in Naples—Ferdinand II. having annulled the constitution lately granted to his subjects, his people, who have risen against him, are slaughtered by Swiss mercenaries.' Both are large pictures, full of movement, and faithful in their description of localities.

No. 310. 'On Barnes Common,' J. A. ATKINSON. A small sketch, very agreeable from its very slightness; it might have been less interesting had it been more finished. There is a pendant in the same spirit, 'On Wimbledon Common.'

No. 317. 'Staircase in St. Maclou, Rouen,' J. HENSHALL. A small sectional subject, very conscientious in its florid architectural detail.

No. 320. 'On the Quair,' R. S. LAUDER, R.S.A. Mr. Lauder exhibits yearly one or two landscapes, but this is the most literal daylight essay he has perhaps ever painted. The view presents an attenuated summer rivulet, beyond which the scene is abruptly closed by trees and a near upland. The immediate site is finished with a care that portrays and individualizes every stone; but in the trees and distance there is not the same detail. The picture is somewhat chalky, from perhaps the opacity of the colour intended to represent light.

No. 321. 'A Fireside in the New Forest,' J. B. SURGEY. The effect here has been worked out according to certain precepts of the French school,—in the darks and glazings the results are heavy and opaque, but the effect is strikingly forcible. The picture is a worthy example of painting objects as you do not see them, and really for this kind of argument great plausibility is necessary.

No. 327. 'Trifling,' C. ROSSITER. The composition consists of two figures, a youth and maiden, the latter blowing the downy crown off the stalk of a dandelion. Like all the open-air subjects of the artist, the figures are supported by a bright and well painted piece of landscape.

No. 331. 'The Manure Cart,' DE BYLANDT. How distinctly these French pictures speak out! We have here an unbroken flat, with a cart, a couple of horses, and driver; but, again, the painter is a student of pictures, not of fragrant nature; yet, as an example of a school, the work has its merits.

No. 332. 'He loves me—He loves me not!' BELL SMITH. This pretty superstition, from Faust, is capable of an endless variety of versions. Here, in the maiden's face, we very distinctly read not only the query, but the confession on her part, "And I love him, though he love me not."

No. 339. 'The Recruit,' A. PROVIS. An interior composition of that kind which this artist generally paints well. Here is much labour and no lack of art-cunning, but there is a want of effective concentration. The recruit is a besotted rustic, standing by the fire-place, listening remorsefully to the reproaches of his mother.

No. 341. 'Sacred Music,' G. POPE, is a study of a girl seated at an organ, with her face turned upwards. The colour of the features is warm and life-like.

No. 344. 'A Leaf from Nature's Book—the Birth of the Mountain Stream,' G. PETTITT. A study of a lake view, where the stream forces its way over the rocks and stones down a rocky bed into a lower level. The attraction of the subject is the tranquil lake, with the towering mountains beyond.

No. 351. 'In Harness,' J. HAYLLAR. The title is given to an old man turning a mangle for his wife, who prepares the clothes. He looks fit only for such an occupation; his is the minimum of animal sensibility. On the face of his assertions, Mr. Hayllar seems anxiously truthful, but we demur to the policy of painting clods of earth. Students may be enchanted with some of the technicalities of the picture.

No. 354. 'A View of Dover from the French Coast,' H. W. B. DAVIS. True, to say nothing of the castle and even the indications of the citadel on the other side, there are the Lord Warden, and the pier, and Snargate Street. With his facetious title the artist is laughing at his friends. There is really but the lustrous shimmer of our white cliffs. The picture presents a study of a portion of the cold, clayey, coarse sheep pasture on the cliffs near Boulogne, with a populace of long-legged, unhappy-looking sheep—just the animals to supply the questionable mutton served at certain of the hotels facing the quay. But the work is a miracle of labour; every bramble leaf, every blade of grass is cared for, and yet without any loss of breadth. Look at the sea; it is a bright green, but it does not glare, because it is a successful imitation of the real, with its cloud shadows and cat's-paws of the gusty breeze from the land. To describe directly and indirectly this picture a chapter would not be too much; but we pass on.

No. 355. 'A Red-throated Diver,' J. G. NAISH. The interest we feel in this picture arises from its being a signal failure. Mr. Naish distinguished himself as a figure painter, inasmuch as to call forth spontaneous plaudits even from William Etty; but the days of that description of the beautiful that we seek to extract from the Greek are gone—is there nothing between that and a red-throated diver?

No. 356. 'A Hill-side Path, North Wales,' F. W. HULME. Full of light both above and below, yet every passage addresses the eye from its proper place. This is, we think, the best work the artist exhibits.

No. 358. 'Elaine tracing Sir Lancelot's History on the Shield,' R. S. LAUDER, R.S.A. The proposed splendours of Mr. Lauder's pictures do not vulgarly importune the eye. The dress of Elaine is rich, but not new; it looks like her every-day apparel; she is not in the condition of the French Marquis who warned his friends against contact with his sacred person—"Messieurs, faites comme vous voudrez, mais ne me chiffonnez pas." It is a dark picture; even the head of the figure is low in tone. She kneels before the shield with her right hand resting on it; the blazon is of no consequence, we, therefore, see nothing of it. The composition is masterly, and pleases more by what is omitted than what is put in. The only weak passage is, perhaps, the straight line of the back of Elaine's dress opposed by the harp. It shows a wide range of colour when examined, but it has not been painted

with a view to carry the artist's name "down to posterity;" its key is too low, and time will tone it much lower. The right hand is too large; that and the right arm come too forward. The head is full of sweetness, but, without danger in anywise to this quality, the features might have been slightly epiced.

No. 362. 'Going to Pasture—Early Morning,' HENRY MOORE. Another student picture. It is to be hoped that the painter has a constitution of hardware, for he must have been sitting with his easel on the hill-side week after week, wet and dry, waiting for the rosy-fingered Eos, who within half an hour is come and gone. In the locality itself there is nothing, but in the manner of painting it, much. It is but a piece of rugged, intractable upland, with a burn at its base, which is about to be passed by a herd of rough-coated stirks and kyloes. But the picture is a matin-song, and its burthen is of the dawn, with its span of red and purple clouds. The ground is, therefore, very properly kept low and broad, with all its incident. This is comparatively easy; but who that has not painted this fickle sky-effect can appreciate its difficulties? It is a magnificent study, but the lower section of cloud does not retire to its place, a circumstance of easy occurrence in working rapidly and anxiously from such phenomena.

No. 369. 'Caldbeck Mill, Cumberland,' E. A. PETTITT. A small study, firm and unfaltering in execution.

No. 389. 'Poor Nomads,' A. B. HOUGHTON. These are a family of very young children who dance to the shrieking strains of a hurdygurdy played by the father. The painter compassionates them—the heart does not always dance with the "twinkling feet." The ballet attracts, of course, crowds of gazers. This production is of the class called "clever;" it is full of figures, all painted without models—such gatherings from the highways and bye-ways of London as a rapid sketcher might collect and transfer to canvas.

No. 393. 'Teasing,' A. LUDOVICI. A small picture in the taste of the French school.

No. 396. 'Quiet,' H. S. MARKS. Small in size, but large in sentiment and allusion, and the most satisfactory we have ever seen exhibited under this name. The principal figure is, apparently, a country clergyman, presented in profile, reading with his back to the light. If the room and its garniture be supplied from the brain of the painter, it has the merit of being very like a reality. The work submits its claim to be painted larger.

No. 399. 'Scene near Snowdon,' and 'The Old Mill,' JAMES WEBB. These are essentially two studio pictures extremely skilful in the arbitrary use of darks and lights, and thus exemplifying results of the study of pictures rather than an acquaintance with nature. It is not too much to say of them that they remind you of the tact of Bright, who is, we believe, still in the flesh, though he has not for many years given sign of life in any London exhibition.

No. 418. 'Sheep,' J. W. HORLOR. A ram and two or three ewes, with a dog, in a bit of Highland scenery; but the animals are not by any means so well presented as we have been accustomed to see others by the same hand. The head of the ram is large beyond all proportion.

No. 432. 'Severe Weather,' H. WEEKES. Another sheep picture; the pasture is covered with snow, and the animals are grouped beside a block of stone. The wintry aspect is faithfully described.

No. 436. 'A Weedy Brook,' P. DEAKIN. Great pains has been taken with the immediate site, the pebbly bed of the brook, and its incident grass and weeds. The whole is painted minutely enough, but force and solidity are wanting.

No. 446. 'Lady Godiva,' M. CLAXTON. The lady is alone, still beneath the portals of her own castle, and about to mount the steed that is to bear her through the streets of Coventry. Her back is turned towards us, and she is nude from the waist upwards. The back is clear in colour, but the feebleness of the markings induce an opinion that it has not been painted from the life; nor has the painter aimed at those qualities which are now coveted in the nude. The waist is too slight.

No. 452. 'Pilot working out of Portsmouth Harbour,' R. BEAVIS. A small breezy sketch of excellent feeling: the water forms are extremely well made out, but not perhaps sufficiently varied in their quantities. This artist, it seems, paints small landscapes, but marine painting is his forte.

No. 469. 'Preparation,' J. G. MIDDLETON. The subject is the equipment of a young volunteer by the hands of his sisters, in the presence of their parents: a truthful illustration of a movement, the intensity of which does not confine it to individual members of families, but carries it into the bosoms of thousands of British homes.

No. 475. 'Lyn Gwynant,' C. MARSHALL. This is a large, bright daylight composition, calm, sunny, and full of summer atmosphere. The artist has laboured to present an accurate view of the place, independent of any tricks of effect, and he has succeeded.

No. 476. 'A Page of the Fourteenth Century,' R. S. LAUDER, R.S.A. Had the head of the page been less objectionable in feature and expression, the picture would have been pleasing; as it is, it is only powerful and interesting. Mr. Lauder, with singular self-possession, subdues everything that interferes with the points of his work; but, contrary to his usual profession of principle, he has left his composition too prominently crowded with sporting implements. The elaborate facility of the picture, the *ars celandi artem*, is worth examination.

No. 507. 'Rest,' GIBARDOT. A weary Italian boy, sleeping on a door-step, is not sufficiently interesting for a life-sized picture. It is dark, with much of the feeling of the modern Italian school.

No. 509. 'Une Dormeuse,' J. HAYLLAR. A study of the head of a French peasant-girl asleep, painted up to an exaggeration of delicacy contrasting most pointedly with the grim complexions of the society in which the painter is generally found.

No. 510. 'Spring,' WEBBE. The title is applied to an oil miniature, with somewhat of an enamel surface. It contains a couple of lambs cropping the herbage by a hedge side.

No. 516. 'Honfleur,' W. PARROTT. This may, or may not, be the precise title given to this picture; but that it is Honfleur there can be no doubt: there is the ancient gate tower, "*batie par les Anglais*," as tradition tells you, with a portion of the basin, all sufficiently exact to establish the identity of the place.

No. 570. 'Hawking in the Olden Time,' J. PASMORE. A small sketch crowded with figures; full of mediæval bravery, pithy, and accurate in drawing, good enough to have been painted much larger. The last-mentioned pictures are on the screens, where also there are other works of merit, as—a group of portraits by Bell Smith, a fairy tale by Fitzgerald, and others by Weekes, Newell, Herring, Hickin, Collinson, Soper, &c. The entire number of exhibited works is about six hundred.

No. 574. 'A Negro Minstrel,' NEWELL. Another French essay, presenting the figure in profile rather as one of those peripatetic *fanatic per la musica* we see continually in the streets, than a veritable child of the cursed Canaan.

ART-CONVERSAZIONE

AT IRONMONGERS' HALL.

On the 9th of May next a *Conversazione* will be held in the Hall of the Ironmongers' Company, in Fenchurch Street, on which occasion there will be brought together a collection of works of Art and Art-manufacture such as but rarely has been seen within the precincts of the city of London. It is truly delightful to observe the manner in which the Arts now receive that homage which enables them to act with effect as beneficent agencies of the highest order. This *Conversazione* promises to constitute an era in the Art-history of eastern London; and it augurs well for the grand gathering of next year, that such a prelude to the Second Great Exhibition of England should take place under such auspices, amongst the merchant-princes of the metropolis.

It is intended to render available the entire space that the hall of the Ironmongers' Company comprehends, for the display of the collections that will be formed. These collections—all of them lent for the occasion—will be of the most varied character, and will comprise objects of the greatest interest and of the utmost value. We invite public attention to this most laudable enterprise of a civic Company, and we also suggest that the efforts of the officers of the Company and of their friends should receive the most cordial general support. The proprietors of valuable and interesting works are almost invariably willing to render their collections available for the instruction and delight of others, when they see that circumstances admit of their so doing; and we have no doubt that contributions of this class will find their way to Ironmongers' Hall in abundance and in great variety. But we hope to find at this *Conversazione* not only Art-treasures from numerous cabinets and collections, but also collections of specimens of the Art-manufactures of our own times. It will be a feature in this *Conversazione* of the greatest interest, and of no less importance, that it should bring forward and demonstrate the merits of what our artist-manufacturers are producing at the present day. Accordingly, we hope to see the porcelain, the terra-cotta, the statuary porcelain and the parian of Copeland, Minton, Kerr, and others, represented in force. We shall be glad to see the tiles of Minton, Maw, and the Poole Company. Glass also, we trust, will exemplify what now is being accomplished in it. And, above all, iron, and brass, and bronze, and with them the precious metals, ought to find places of honour in the hall; and certainly the productions of Hardman, and Skidmore, and Hart, and many others, are worthy of all honour. Cox's carving machinery, too, ought to demonstrate both its powers and its present able administration. We should like also to see models of steam machinery, and models of shipping, with them; it will not do to neglect either the great prime mover or the service afloat on any occasion of unusual public interest in England. And all these things may most felicitously be grouped together with works of Art, properly so called. Of course photographs and stereographs will muster strongly; and the same may be said of drawings, pictures, and engravings—the latter, indeed, we believe, will be represented by the choicest specimens of more than one first-rate collection. We would suggest that with a collection of fine engravings there should be associated a group, which would exemplify every variety of style of engraving, and also illustrate, in a striking manner, the processes by which the various classes of engravings are produced. We understand it is intended to provide just such brief and graphic descriptions of the collections, as may be expected to enhance their interest, without at all trenching upon the formal character of lectures. This is an admirable feature of the plan; it requires, however, to be judiciously and thoughtfully carried into effect, as we believe it will be.

We shall again advert to this *Conversazione* when it will have taken its place in the past; meanwhile, we rejoice to know that the hall of a London Company is destined to serve such a purpose as we have described; and we congratulate the master, and the officers and members of the Ironmongers' Company, both on their having formed such a project, and on

their having entered upon their preparations with so much zeal, judgment, and resolution. They may rely, we feel assured, with confidence upon the most complete success. They will have abundance of materials at their disposal, nor will they lack visitors who will be able to appreciate their efforts. It is expected that the Prince Consort will be present, and thus the Ironmongers' *Conversazione* of May the 9th aspires to receive the highest sanction.

THE

CRYSTAL PALACE SCHOOL OF ART, SCIENCE, AND LITERATURE.

By slow degrees, and, therefore, it is to be hoped, with a sure progress, the educational department of the Crystal Palace is establishing itself in practical operation. The long interval that elapsed between the completion of the Sydenham Palace and the opening of its "School of Art, Science, and Literature," naturally increases whatever difficulty may attend the present establishment of this school. And then there are persons who are somewhat perplexed in forming a just estimate of such a school, when they hear that it exists under the same roof which yearly gives shelter to the *troupe* of Mr. Nelson Lee. But, whoever may be master of the Crystal Palace "revels," there is no doubt whatever about the Crystal Palace School. It has been carefully and thoughtfully planned, and, with the sole exception of one error that admits of easy remedy, it has been based upon sound principles, and it is administered with judicious discretion.

The solitary error consists in the desire to render the Crystal Palace School *exclusive* instead of *popular*. Popularity is the very essence of all success at the Crystal Palace; and it is, and it will unquestionably prove itself to be, the essential element of the success of the Crystal Palace School. In the instance of this school, popularity is easy to be obtained. It will follow the simple change of making the fee for each student of each class one guinea a quarter, instead (as it is now) of two guineas. The professors are the right men, the arrangements are excellent, the attention that is shown to the students is all that can be desired, and the capabilities of the palace itself for illustrating the studies of its own classes are without a rival. We have suggested the only step that requires to be taken, in order to complete the project. As a matter of course, it will be most desirable, after a while, to form classes on a very extended scale, and even still more popular in their character than those which will constitute the principal components of the school. But, at present, the object is to deal with such numbers of students, as shall not exceed comparatively restricted limits, while, at the same time, they are sufficiently large to comprehend very many families. There can be no doubt or question relative to the advantages that may be derived from this school; all that is necessary is, to induce people freely to avail themselves of them. A small exclusive school at the Crystal Palace is in itself an anomaly; but the Crystal Palace is always able to provide for the requirements of larger numbers, because it can command that equally rare and precious condition of success under such circumstances—*space*.

Like the "Society of Arts," the "Crystal Palace School" does less for Art than it does for anything else. It teaches drawing, and it teaches drawing well; but we ask for more than this. We ask for Art in this school at least as much as it is doing for Science. We ask for popular lectures on Art, and for systematic and diversified teaching on Art-subjects. Why are there not classes for studying architecture, and its associated arts, for example? But, perhaps, we are impatient, and all these things are in contemplation, and they will be developed in due time. Well, if so, we suppose that we must rest contented; and yet, when it is certain that the elements of a grand success are present in this school, we confess that we should rejoice to witness its progress accomplished with greater spirit, and also with far more of promptness and dispatch.

OBITUARY.

FRANCIS DANBY, A.R.A.

THE death of Mr. Danby, which took place on the 10th of February, at his residence near Exmouth, has deprived England of one of her most highly-gifted, most poetical landscape painters,—one whose genius, though of a distinct order from either, may be placed in the same rank with Turner's and Martin's.

The *Art-Journal* for March, 1855, contains, under the head of "British Artists," a somewhat detailed account of his life and works. It is, therefore, unnecessary that we should now go over the same ground again, except in a very abbreviated form; for the death of so eminent an artist must not be passed over with only a few brief lines of notice. An old and very intimate friend of his has placed in our hands a few memoranda of circumstances which were not previously within our knowledge, and of which we here gladly avail ourselves:—

Francis Danby, though his position in life as an artist was entirely self-made, was of a good family in Ireland. His father, Mr. James Danby, resided on a small estate of his own in the Barony of Forth, county Wexford, and married for his first wife Miss Harvey, of Bargo Castle, and for his second (the mother of Francis, who was born November 16, 1793) Miss Watson, of Dublin. Francis Danby was one of twins, his younger brother died in his infancy. In consequence of the Irish disturbances in the year 1798, Mr. Danby removed to Dublin, and dying soon after, Francis, who had shown an early taste for drawing, and studied in the Dublin Society of Arts, determined, with his mother's reluctant consent, to follow the Fine Arts as a profession. When he was about eighteen years of age he called upon O'Connor, the well-known landscape painter, then residing in Dublin, and asked to be shown how to paint in oil. His first effort under O'Connor's tutelage was the key-note to the works of his life, 'A Sunset'; it was exhibited in the Dublin Exhibition in 1812, and greatly to the surprise of the artist himself, he shortly after received a call from Archdeacon Hill, who asked him to put a price upon it, and became its purchaser at fifteen guineas. With the proceeds of this sale he and O'Connor started for London with an introduction to West, the President of the Royal Academy. After seeing all that they could connected with Art, they left to return to Dublin; but at Bristol their funds only sufficing to pay for the passage of one, Danby said he would remain, make a few drawings, and follow him. His success was so great in disposing of them that he remained in Bristol, and was in a very short time earning a considerable income by painting and instructing in water colours, so much so that his friends tried to dissuade him from his determination to commence in oil also. His poetic imagination, however, was always filled with grand ideas for subjects, and paint them he would. One of his earliest was exhibited at the Royal Academy in 1824, 'Sunset after a Storm,' engraved in Finden's "Gallery of British Art," a picture that would have made the reputation of any man. It was purchased by Sir Thomas Lawrence, who generously wrote the painter a cheque for double the price he asked, and it remained in Lawrence's gallery until his death.

In 1825 was exhibited his noble picture of 'The Passage of the Israelites through the Red Sea,' now at Stafford House: it was followed by 'Christ walking on the Sea,' in 1826; 'The Embarkation of Cleopatra,' in 1827; in 1828 'A Moonlight Scene,' suggested by a line in the 'Merchant of Venice,' and 'The Opening of the Sixth Seal,' which was afterwards exhibited through England: it afterwards became the property of Mr. Beckford, of Ponthill Abbey, and was, with the 'Crossing of the Red Sea,' engraved by G. H. Phillips. In the following year Mr. Danby brought out two more pictures, suggested by the Book of Revelation. After that he became not so frequent a contributor to the exhibitions of the Academy, as he resided from 1830 to 1840 in Paris and Switzerland; but on his return to England he was scarcely ever absent from its walls, each picture possessing the highest poetical character,—never more displayed than in the exhibition of last year, when his two contributions showed his imaginative qualities to be as fresh as in the zenith of his career, and that carelessness, the too frequent

accompaniment of advanced age in artists, could not be laid to his charge.

For nearly the last twenty years of his life he resided at Exmouth, in Devonshire, where, as we have said, he died, after a very brief illness. His place as an artist can scarcely be filled, though some portion of the talents of the father are inherited by his sons, James and Thomas, who both seem likely, from the evidences of their present works, to take high places among the painters of their day.

Danby possessed considerable mechanical genius, and many of his inventions are of great merit. He had only this year secured a patent for a new form of ship's anchor, which has been tested and highly approved of. Among the principal pictures from his hand, not previously mentioned, should be named first his sublime work, 'The Deluge,' in this class of work he was a rival of Martin. Mr. Danby always retained the copyright of this work, and we hope we may, ere long, hear that it is in the hands of a good engraver. Many of his finest works are in the possession of Mrs. Gibbons, Regent's Park. Among them are 'The Enchanted Island,' 'Calypso on the Shore, Mourning the Departure of Tele-machus,' 'The Ship on Fire,' 'The Embarkation of Cleopatra,' 'Grave of the Excommunicated,' &c., &c. 'The Fisherman's Hut,' and three others, are in the National Collection; 'The Gate of the Harem,' is in the Royal Collection; 'The Evening Gun,' in the possession of Mr. Stephenson; 'The Hymn of the Morning Nymph to the Rising Sun,' was sold to Mr. Eckford, when the late Lord Northwick's Gallery was dispersed; 'The Lake of Zurich,' belongs to W. O. Foster, Esq., of Stourton Castle. Birmingham and its neighbourhood are rich in his works. Mr. J. Gillott has in his gallery two splendid classical landscapes, illustrative of the travels of Ulysses; Mr. J. Bagnall 'The Lake of Wallenstadt'; Mr. T. Pemberton, jun., 'The Hay-makers,' 'The Smuggler's Cove,' 'The Birth of Venus,' and 'A Scene in Tempe'; and his last work, only a few weeks from the easel, called 'A Dewy Morning,' is in the possession of Mr. Edwin Bullock.

Mr. Danby was the oldest associate member of the Academy, having been elected in 1825; why, for thirty-five years he was suffered to remain in the lower rank when men who had scarcely even handled a pencil ere he had achieved a good reputation have passed over his head, is a mystery the public could never understand; while his exclusion has called forth deserved censure. We are acquainted with the alleged ground of his rejection, but there are many extenuating circumstances connected with the case, which, if known—and doubtless they were known to those who sat in judgment upon him—ought to have proved sufficient vindication to warrant his admission among the privileged forty. The Academy will never get rid of the charge of having, upon evidence not altogether tenable, repudiated one of the greatest painters of the age and country, and a man possessed of many excellent and endearing qualities. The whole question, both with respect to the Academy and the deceased artist, admits of much discussion, though our pages are not the suitable place for it.

MR. JOHN CROSS.

This artist, who died at his residence, 38, Gloucester Road, Regent's Park, on Tuesday, February 26th, won, it will be remembered, in 1847, at the exhibition held in that year at Westminster Hall, the unanimous applause of the profession and the public by his 'Death of Richard Cœur de Lion,' and became suddenly "famous."

John Cross was a native of Tiverton, where his father was foreman in the lace manufactory of Mr. Heathcote, whose entire confidence he enjoyed through his skill and probity. At an early age he evinced great talent for Art, but his father's practical mind led him to discourage his son's desire to qualify himself by a liberal education, as he wished his son to apply himself to mechanics. Fortunately, or, as many will say, unfortunately, for him, his father was removed to France, to superintend one of Mr. Heathcote's manufactories, and there, through the entreaties of his mother, the boy was placed at school, and showed such genius for painting that he was allowed to study under one of the most distinguished artists of the French school, and year after year carried off every medal offered to the students.

When the English government proposed premiums for historical pictures for the embellishment of the Houses of Parliament, Cross entered the lists with the other competitors, and brought to England the work named above; but the anxious labour which he had bestowed on the picture, and the excitement arising from the competition, threw him into a dangerous illness, from which, however, he recovered in time to hear, from the lips of the Prince Consort, that a premium of £300 had been awarded to him, and that his picture was purchased for the nation. Cross rose instantly into fame; his work placed him at once in the foremost rank of his profession. It may, however, be fairly questioned whether his success was really a fortunate event for him, for he devoted himself at once energetically to historical painting—a branch of Art which has never succeeded with us on its own merits. His productions, alas! remained unsold in his studio; Mr. Heathcote and Sir Morton Peto were, we believe, the only patrons who extended to him a helping hand. Those who may have seen his 'Death of Thomas à Beckett,' exhibited in 1853, and 'The Conqueror seizing the Crown of England,' exhibited in 1858, cannot have forgotten these noble works. The incidents connected with the Norman conquest were favourite subjects with the painter: in 1851 he exhibited at the Academy two pictures selected from the history of that period, 'Edward the Confessor leaving his Crown to Harold,' and 'Harold's Oath to William.' These, and a few other historical works, consumed his life's blood, and bitter disappointment did its worst. Still supported, however, by the love of his darling art, he struggled on, under many afflictions, but at length sank—one more victim to historic art.

Cross was a pupil of M. Picot, of whose studio he had the direction at the time of the competition in Westminster Hall. He had a wide circle of friends, who were endeared to him by his many amiable qualities.*

MR. JOHN DALBIAC LUARD.

A notice that appeared last month in the columns of the *Critic* has recalled to recollection the death of a painter, Mr. J. D. Luard, which occurred so far back as August, 1860. We heard of the event shortly after it happened, but only indirectly, and the circumstance had entirely passed from memory till we saw it recorded by our cotemporary, from whose memoir we glean the following facts. Late as we are in our notice, Mr. Luard was an artist justly entitled to find a place in our register of the dead.

He was born in 1830, and was the son of Lieut.-Col. John Luard, of Blyboro' Hall, in the county of Lincolnshire. After passing through the military college of Sandhurst, he obtained a commission in the 82nd Regiment, with which he served five years, gaining the esteem of his brother officers, and especially of the two colonels who held command of the regiment during that period. The love of Art, however, prevailed over that of the military profession, and in the winter of 1853-4 he obtained his father's permission to quit the service and commence the practical study of Art. His first picture, entitled 'A Church Door,' was exhibited at the Royal Academy in 1855: it depicted a little girl entering the chancel of Winterslow Church, with boughs of holly for Christmas decorations. Late in the autumn of that year he joined, as an amateur, his brother Lieut.-Col. Richard Luard, then serving in the Crimea, and passed in camp the worst portion of that severe and ever memorable winter, occupying much of his time in sketching the scenery around, and the events associated with it. In February, 1856, Mr. Luard left Balaklava and returned to England. The first fruits of his campaign in the Crimea was 'The Welcome Arrival,' exhibited at the Academy in 1857; it represented three officers in a Crimean hut opening a hamper just arrived from England. In the following year he sent to the Academy 'Nearing Home,' and 'The Girl I left behind me;' the former of these attracted especial notice. In the "Winter Exhibition" of 1858 was 'The Pic-Nic,' a home scene; the last work that came before the public. In 1859 he commenced a picture

* In another column, under the general head of "Minor Topics," reference is made to a project for obtaining a subscription for Mr. Cross' widow and family, who, by his death, have been left in embarrassed circumstances.

which was to have been called 'The Order to join the Regiment,' but his health failed long before it was finished. In the hope of re-gaining strength, he took a voyage to America and back, by which, for a time, he benefited. But the return to work soon brought with it the recurrence of his unfavourable symptoms. The studio in Langham Chambers, which he had occupied since his arrival from the Crimea, was given up; he retired to the house of a relative at Winterslow, near Salisbury, where he died, after several months of alternating recovery and suffering, at the early age of thirty.

The pictures alluded to have already been subjected to our critical remarks, and we need not speak of them again. It must suffice to say that Mr. Luard was high on the road to artistic fame, in a path that seemed peculiarly his own, and which, had his life been prolonged, would have proved honourable to the Arts of his country no less than to himself.

ERNEST FREDERICK AUGUSTUS RIETSCHEL.

Modern sculpture has lost one of its most distinguished professors in the person of Ernest Rietschel, who died at Dresden, on the 21st of February, of consumption, a disease which for some years past was developing itself in his constitution, and causing great anxiety to his numerous friends and admirers. So far back as March, 1852, the late Mrs. Jameson, writing of him in our pages, said, "Rietschel is still living, but in delicate health, and passed this last winter at Palermo."

We must refer our readers, who desire to learn something of him and his productions, to Mrs. Jameson's biographical sketch. The only great work he has since executed, is the Luther monument, engraved and described in our volume of last year, and which may now be almost looked upon as his own sepulchral memorial, according to the spirit of the sublimely eloquent legend on the tomb of Wren, in the crypt of St. Paul's—"Si monumentum queris, circumspice." The *Builder* has published the following account of the honours paid to him at his funeral:—"On the Saturday and Sunday morning before his body was taken from the house to the grave, he lay at the feet of his last two grand works, surrounded by a succession of friends, all bringing the usual German mark of respect—a palm branch of a peculiar kind, called grave palm, ornamented at the end with a bouquet of flowers, attached by a bow and long ends of white crape. On Saturday evening a requiem was sung in his atelier. His atelier was hung with black, lights burning round the catafalque; at the end of which, on a white satin cushion, lay the orders that had been conferred upon him in life. His eight pupils watched by turns around his bier. On Sunday, at eleven, the church bells tolled out their solemn tones, and the procession was such as had not honoured any other man there for many a day. A military band, consisting of about eighty men, played alternately Beethoven's, Chopin's, and Mendelssohn's funeral marches. Over the pall which covered the funeral car, decorated with embroidered gold and fringe, were placed the palm branches and other offerings, tastefully arranged; and cushions with wreaths of laurels; then followed his pupils, bearing palm branches; then a representative of the king and royal princes; then the minister, Beust, and other ministers; then the ambassadors, heads of the academies, directors of the theatre, authors, the heads of the press, the principal actors; all the artists in Dresden, headed by Haehnle, the best sculptor left. The procession was terminated by a long row of carriages, from those of the court and ambassadors to those of all the principal families in Dresden. It was a sad sight. A funeral oration was pronounced over him by the ministerial director of the Academy; then, one by one, by his pupils,—short, but full of feeling. The palm branches were laid over him in his grave. Each one present threw in a handful of earth, and all dispersed to their homes."

Rietschel was a man of grave countenance and retiring habits: his art was his world, and, though kind and courteous, he seemed indifferent to much beyond the limits of his studio. Yet he gained the respect of all, and the love of not a few who knew his intrinsic worth. He died at the age of fifty-six.

THE PURSUIT OF PLEASURE.

BY J. N. PATON, R.S.A.

THIS is not a large picture, but it has occupied the mind of the artist nearly ten years—a period too long, it may be said, for a moderately sized work; but when the subject is remembered, the difficulties of its treatment are obvious. In a given historical subject there are the characters, but an allegorical essay opens to the imagination the limitless world of phantasms; and hence, save in the hands of genius of the highest order, the dramatic too often becomes the pantomimic, the historic falls into the grotesque, and the poetic lapses into caricature. The rarest moral quality of allegory in Art is, that it should read easily and impressively. Mr. Paton's work has this excellence: it does not result from his prolonged study of the subject, but from the force of his conceptions, and the eloquence of the narrative in which these are set forth. The phantom Pleasure is a fair woman, preceded by two children blowing bubbles, and flitting ever just beyond the reach of the eagerly pursuing world; she is crowned with poppies, borne on the wings of a moth, and her face is in shade, because in the pursuit of pleasure the objects are indefinite. She has allured her votaries to the brink of the gulf, for surely "the end of these things is death." A title is unnecessary, so distinctly do we see every passion and every ambition precipitating their victims to that which is

"Il più basso luogo e'l più oscurò,
E'l più lontano dal ciel che tutto gira;"

for the pleasure here painted is not mere carnal indulgence, but the self-seeking of every passion of the human heart. Thus, among the foremost of the pursuers of the siren, we see side by side a cardinal, a husbandman, a potentate, and a man of genius; but the heart of the last is broken—he faints and dies. These, in their headlong career, trample underfoot alike the innocent and guilty—the former represented by a girl, the latter by a wanton, who dies clasping to her bosom her child, the living proclamation of her shame. The next are mere sensualists, a reeling bacchanal with a company of nymphs, bearing high the wine-cup and the castanets, and shrieking aloud in their frenzied transports as drawing towards the dark abyss with its fires below. In the third rank comes an impersonation of military glory and conquest, in the shape of a knight, armed cap-à-pie, in a panoply of bright steel; near him are the herald of his victories, and a soldier dragging on a wailing captive. The knight, in his blood-sullied armour, pursues his way over the prostrate and the dead, bearing aloft a standard taken from a conquered foe, and loudly exulting in his prowess. Raised high above these, borne on the shoulders of a fool and a gallant, appears a damsel frantically gesticulating to the coming crowds. Nearer are a youth and damsel, living only in each other's love; and never was there a more fervent expression of a burning, carnal passion. The miser is also there, clutching, and bending over, his money-bags; and we see in imagination the heaving wave of the succeeding crowds that devote their lives to the vanities of the world. On the extreme right of the composition lies the Book of Life, neglected and trampled by the rushing crowd; on the left is the dread hereafter, a dark, turbid lake, with indication of its hidden fires; and above is the minister of death, beneath whose sword fall these worshippers of the prince of this world, as well in the fulness of their ecstatic rapture as in the depth of their dire despair, swept into that gulf whose surface bears not even a piteous wreck of the nations of idolaters who are gone before them. Their path is as yet a fragrant bed of flowers, but at the edge of the lake all the emblems of their power, glory, and gladness, lie withered—more rapidly destroyed than the flowers borne by the Jordan to the bitter waters of the Dead Sea. We know of no modern work calculated to administer to the reflecting mind so salutary a lesson. In Art it is easy to amplify, but difficult to curtail. With the difficulty he has dealt successfully: there is no passage in the picture that does not enforce the proverb of the wisest of kings. The picture goes beyond the poetry of our modern ethics—in every figure is embodied some passage from the Prophets, or the Psalms, or the Epistles.

STUDIES IN THE GALLERIES OF ITALY.*

A VOICE from America, reaching our shores amid the sounds of turbulent secessionist discussions, the orations of rival statesmen in high places, the fears and anxieties of a vast commercial community, trembling with solicitude for the result of a disruption which threatens their social existence! But the voice we hear, though coming from such a quarter, has no echo of these things; it speaks of lives that have been, lives passed in comparative solitude, from the chambers of which have gone forth what has enlightened, and gratified, and dignified nations. Amid the contest now at work in America, we find men urging the claims of Art on the consideration of the people: Mr. Jarves is one of them, though he is somewhat sceptical as to the issue, for he remarks, "In the Epic struggle of life going on in America, resolving rough and serious problems of all sorts, in which struggle our population seems to be ever striving to catch up with something that as constantly eludes their grasp, how can one hope to persuade the people to borrow even a few moments from their great match with Time, to give heed to the lessons and enjoyments of Art?" What a manifest power there must be in Art, when thinking men look to it as a medium whereby the energies which constitute a "working Epoch" may be directed into a safe and humanizing channel, and the national spirit controlled by its softening and alluring influences. It is thus that the old Greeks became the watchword of the highest point of civilization, and Italy, during the middle ages, rose out of darkness into the light of intellectual glory. The danger of our own time is material progress, the desire of acquiring the loaves and fishes; men labour for the gold that perishes, as if this were the end and aim of being. Better would it be if they expended some of their time and toil in digging for the wealth of wisdom and a true faith; and Art is significant of faith. "Wherever Art has been purest and noblest, religious faith has been most active. Ancient Greece and mediæval Italy bear evidence to this. And not alone Italy, but all Europe of the middle ages. Olympus and Paradise, cathedral and temple, have descended to us in plastic testimony to this truth. And religion was refined and beautiful as it made a handmaid of Art, foul and unlovely as it enslaved it. Finally, Art, by refining the forms of religion, lifts the soul by the ties of beauty to the unseen, whence all goodness descends. Like gold, it blesses him whose heart and hands are clean. Like gold, if wedded to villainess, it taints all that it touches." How much has been said and written upon the province of Art, even in our own day, and how men turn a deaf ear, and refuse to listen, though the voice utters, and the hand pens, "never so wisely."

Though refusing allegiance to all the opinions and doctrines set forth by Mr. Jarves, we admire the spirit of his book, a spirit searching diligently and inquiringly after truth of Art, endeavouring to realize it, and ardently pressing it upon others, and especially on his countrymen, as an element not only of mental enjoyment, but of national greatness. "In Europe," he says, Art "has a recognised position in social and political economy. The governors and governed alike acknowledge it to be an essential principle of civilization. By all classes it is viewed as a necessity of life, on a par in social needs with sewerage, pure water, and gas. Some thinkers even venture the opinion that its culture is as requisite for the healthful growth of the mind as that of wheat for the body; that the heart needs ventilation quite as much as the dormitory. With us, the public voice is dumb. There is no universal demand for Beauty. Yet the divine spark exists in us, and needs but encouragement to grow into a bright and steady light. This will not be, however, until we convince ourselves that Art is not the peculiar province of the few born to genius, or the isolated department of egotistical amateurs, claiming it as a speciality too elevated for the crowd. Art is not an object of distant wonder and curiosity—an impenetrable mystery for a self-elected priesthood. It

* ART-STUDIES: the "Old Masters" of Italy—Painting. By James Jackson Jarves, author of "Art-Italy," "Parisian Sightings," &c., &c. Published by Derby and Jackson, New York; S. Low and Son, London.

craves to be the familiar object of all, free to every one. We are apt to look upon it as an exceptional phase of intellect, a thing merely of statues and pictures, to be coldly and curiously gazed upon. On the contrary, it is a loving, refining, joyful, household friend. There is nothing too humble for it to care for, nor too elevated for it to reach." This is the line upon line, and precept upon precept, which for years we have offered to our readers; its truth requires to be learned by us in the Old world, who are surrounded by all the glories of Art, as by the dwellers in the New world, who have yet to become acquainted with them.

The introductory chapters in these volumes, which usher the reader into the presence of the early Italian painters, embrace a variety of topics that very properly come within the province of the work, and are by the author discussed in an enlightened and catholic spirit: he has evidently not only looked at Art, but studied it with a mind sensible of its importance, and with feelings of earnest sympathy. To those among whom he lives his remarks on taste, Art-teaching, museums, and galleries, Art-criticism, picture collecting, characteristics of Art, and many other correlative matters, will be, or at least ought to be, especially valuable. Of museums and galleries, for example, he says, and with the view of procuring the aid of the government in encouraging them throughout the United States, though we can now scarcely call America by that name:—

"Once founded, and their value demonstrated, the countenance of the State might be hopefully invoked. Their very existence would become an incentive to munificent gifts. Individuals owning fine works of Art would grow ambitious to have their memories associated with patriotic enterprise. Art invokes liberality, and evokes fraternity. The sentiment that there is a common property in the productions of genius, making possession a trust for the public welfare, would increase among those by whose taste and wealth they have been accumulated. Masterpieces would cease to be regarded as the selfish acquisitions of covetous amateurs, and, like spoken truth, become the inalienable birth-right of the peoples; finding their way freely and generously through the magnetic influences of public spirit, and pertinent examples to those depositories where they can most efficaciously perform their mission of truth and beauty to the world. Then the people themselves will begin to take pride in their artistic wealth, to honour artists as they now do soldiers and statesmen, and to value the more highly those virtues which are interwoven with all noble effort."

After noticing what has been done in the way of government Art-encouragement in England within the last few years, Mr. Jarves proceeds:—

"Private enterprise and research have correspondingly increased. British agents, with unstinted means, are everywhere ransacking the earth in quest of everything that can add to the value and utility of their national and private collections. A keen regard for all that concerns Art, a desire for its national development, an enlightened standard of criticism, and with it the most eloquent Art-literature of any tongue, have all recently sprung into existence in our mother-land. All honour to those generous spirits that have produced this—and honour to the nation that so wisely expends its wealth. A noble example for America! England also throws open to the competition of the world plans for her public buildings and monuments. Mistakes and defects there have been, as in every human effort; but an honest desire for amendment, and to promote the intellectual growth of the nation, now characterise her pioneers in this cause."

There is an appreciating catholic spirit in the following:—

"No sect, school, or race, has a monopoly of truth or beauty. Providence disperses its gifts widely and lavishly. We cannot, therefore, help seeing, despite the narrowing tendencies of a specific Protestant training,—for all education based upon sectarianism is necessarily restrictive and exclusive,—and notwithstanding the false logic, false pretence, and culpable superstitions of Catholicism, that its sphere of religious thought and faith is at the bottom broader, and consequently embracing more truth, at the same time including all the religious truth of Protestantism without its liberty. This confession will satisfy neither party. But it is necessary to manifest our stand-point of criticism for the task before us. We see much truth hidden

among the traditions of the church. Her miracles are not all unreal. As we progress in our understanding of the mysteries of nature, we shall see that the miraculous will disappear before the natural," &c. &c.

The field in which Mr. Jarves has laboured,—that which the old masters (for he stops at Raffaele) ploughed up and sowed,—limits his remarks in a great degree to sacred Art, with which his mind is thoroughly imbued. The men and their works have full justice rendered them: he traces the stream of Christian Art,—to change the figure,—from the fountain-head till it spreads broad and health-giving in the Umbrian school, which more or less influenced all succeeding schools. The three great epochs of painting were the Theological, the Religious, and the Naturalistic—the last being the parent of Protestant Art; the first two only are discussed in these volumes, which, as a supplement to what Mrs. Jameson and Kügler have written, is a most welcome addition to our Art literature. We only regret our space will not permit us to enlarge our notice.

THE FLORA OF JAVA.

It is difficult for us who live in these northern climates to form any idea of the nature and fulness of the flora of tropical lands; and, indeed, it is impossible for us so to do, unless we are familiar with the forms which vegetation presents in these countries. The mind will be assisted in its endeavour to form a just conception of the flora of the hotter zones, where the burning rays of the great orb of light are lavishly poured upon our earth, by calling to mind the successive alterations which occur in the vegetation of a mountain, as advance is made from its summit to the vale beneath. Should we have ascended to the region of perpetual snow, we mark there the total (or almost total) absence of vegetable life; descending, we first meet with little brown, scale-like bodies, either of a succulent or slimy character, or of a rough and shrivelled appearance called Lichens, which firmly adhere to the surface of the rock, and to the loose stones; these, however, rapidly become intermixed, and then replaced by mosses, and already a few plants, of extremely rapid growth, display their lovely blossoms in these alpine regions, which are the source of inexpressible delight to the traveller, as they contrast with the surrounding desolate scene, in the manner that the oasis contrasts with the desert. Soon the mosses become superseded by the mountain grasses, and these become mixed with more extended plants, as small trees, till ultimately, in the valley, we find the larger forms with which we are familiar, and a more varied vegetation.

Having thus noticed that the vegetable objects assume larger dimensions as we descend, or approach the plain, and that the forms are more varied at the lower level, we may remark that the earth may be said to consist of two great mountains, the bases of which cohere: the summits being the poles, and the bases occurring at the equator.

If, now, we should travel from one pole to the equator, we should pass through a similar variation in the aspect of the vegetation to that which we encountered as we descended the mountain, only a variation carried to a much greater extent. In passing from the North Pole southward, as far as England, the change from the most desolate barrenness to that of the land of the wild rose, honeysuckle, convolvulus, and traveller's joy would be made; and, indeed, this change occurs between the southern limit of the northern circle and our land. Now, if we can picture as great a change taking place in every corresponding distance as we travel southward towards the equator, as we have noticed occurring between the southern limit of the northern circle and our own land, we may, possibly, be enabled to form some faint idea of the richness of the vegetation of the tropical earth.

But, after all, what is imagination? it fills up the gap which the *real* should occupy. We have, however, great pleasure in stating that the imagination may now be assisted in forming its conception of these lands of glory, if not exactly by the real scene, yet by what is almost as good, viz., a most lovely set of stereoscopic photographs of Java.

These, we are bound to say, surpass in interest all photographs we have heretofore seen, and the thanks of every British subject are richly due to Messrs. Negretti and Zambra, for the interest they have taken, in bringing so much of the charming tropical scenery to our own homes, and enabling us to possess a most delightful record of the rare scenes of earth. Here we have Palm thickets and Banana groves, Bamboo shades and tranquil pools, and the "Traveller's tree," an object of surpassing beauty, the form of which is altogether unrepresented in the flora of our northern land.

During the short time we have as yet been able to spend in viewing these exquisite scenes, we have reaped more pleasure than we have done in the observation of any works of the ingenuity of man for many a long day. For tropical detail of the most charming character (and a character of which we can form no conception from the vegetation of these zones), those views entitled "Plantation Grove," "Forest of Cocoa, Palms, Solo," "Bath at Kodor Batoe," "Saw-pit," and the "Bamboo Grove," seem to us to be the most delightful.

PICTURE SALES.

On the 9th of last month Messrs. Christie, Manson, and Woods, sold a collection of English pictures, "the property of a gentleman," as it was announced. There were about 120 "lots," of which the more important works were:—"The Dance," W. E. Frost, A.R.A., 101 gs. (Graves); "The Cotter's Saturday Night," an excellent picture, by J. Phillip, R.A., 245 gs. (Pearce); "Warrior Poets contending in Song," the well-known painting by F. R. Pickersgill, R.A., 180 gs. (Fores); "Sir Guyon led by the Palmer to the Bower of Bliss," P. F. Poole, R.A., 120 gs. (Dobson); "Bristol, from Meton Hill," W. Müller, a fine landscape, 195 gs. (Dobson); "Edinburgh," D. Roberts, R.A., 250 gs. (Dobson); "Jerusalem," D. Roberts, R.A., 380 gs. (Jones); "King Lear," P. F. Poole, R.A., 260 gs. (Robson); "The Deer in the Lake," Sir E. Landseer, R.A., 1000 gs. (Robson)—this picture is in the hands of the engraver, for Mr. Graves, and will not be delivered to the purchaser for a considerable time; "View near Whitchurch," W. Müller, 118 gs. (Bourne); "Hamstead Heath," J. Linnell, 122 gs. (Bourne); "Corfu," W. Müller, 119 gs. (Brabazon); "The Two Horses," emblematical of Protection and Free Trade, Sir E. Landseer, R.A., 260 gs.—these are the drawings from which the engravings were made, they were purchased by Mr. Graves; "Waiting for the Ferry, Upper Egypt," J. F. Lewis, A.R.A., 150 gs. (Bourne). With the exception of Landseer's "Deer in the Lake," which, we suspect, was bought in, there is nothing in the prices realized at this sale to contradict our statement of last month, that the trade in pictures is assuming a more healthy and legitimate character.

On the 16th of March, another collection, including about two hundred pictures and drawings, a large proportion of which came from Mr. Fairlie, of Liverpool, was sold in the same rooms. The catalogue contained the names of very many of our best known painters both in oils and water-colours. Of the works offered the following demand notice:—"Lucerne," J. M. W. Turner, engraved, and one of the latest drawings of this painter, 200 gs. (Jones); "The Last Sleep of Argyll," E. M. Ward, R.A., 205 gs. (Agnew); "View of Stamford," J. M. W. Turner, 180 gs. (Jones); "The Spanish Letter-writer," F. W. Topham, 210 gs. (White); "Destruction of Jerusalem," L. Haghe, 100 gs. (Allen); "Fortune-tellers," W. Hunt, 150 gs. (Fraser); "Fergatherers," F. Tayler, 140 gs. (Fraser): the above are water-colour drawings. Among the oil-paintings were—"The Terrace at Haddon Hall," T. Creswick, R.A., 132 gs. (Agnew); "Scene in Brittany—the Itinerant Musician," F. Goodall, A.R.A., 162 gs. (Cunliffe); "Landscape, with Children playing in an old Tree," J. Linnell, 100 gs. (Fitzpatrick); "Ruins of Elgin Cathedral," D. Roberts, R.A., 150 gs. (Fraser); "The Derby Day," the finished sketch for the large picture by W. P. Frith, R.A., 570 gs. (Agnew); the late owner paid Mr. Wallis 750 gs. for this work.

THE HUDSON, FROM THE WILDERNESS TO THE SEA.

BY BENSON J. LOSSING.

THE ILLUSTRATIONS FROM DRAWINGS BY THE AUTHOR.

PART XV.



On my way to Tomkins's Cove I encountered other groups of people, who appeared in positive contrast with the merry skaters on Peek's Kill Bay. They were sober, thoughtful, winter fishermen, thickly scattered over the surface, and drawing their long nets from narrow fissures which they had cut in the ice. The tide was "serving," and many a striped bass, and white perch, and infant sturgeon at times, were drawn out of their warmer element to be instantly congealed in the keen wintry air.

These fishermen often find their calling almost as profitable in winter as in April and May, when they draw "schools" of shad from the deep. They generally have a "catch" twice a day when the tide is "slack," their nets being filled when it is ebbing or flowing. They cut fissures in the ice, at right angles with the direction of the tidal currents, eight or ten yards in length, and about two feet in width, into which they drop their nets, sink them with weights, and stretching them to their utmost length, suspend them by sticks that lie across the fissure. Baskets, boxes on hand-sledges, and sometimes sledges drawn by a horse, are used in carrying the "catch" to land. Lower down the river, in the vicinity of the Palisades, when the strength of the ice will allow this kind of fishing, bass weighing from thirty to forty pounds each are frequently caught. These winter fisheries extend from the Donder Berg to Piermont, a distance of about twenty-five miles.

I went on shore at the ruins of an old lime-kiln at the upper edge of Tomkins's Cove, and sketched the fishermen in the distance toward Peek's Kill. It



WINTER FISHING.

was a tedious task, and, with benumbed fingers, I hastened to the office and store of the Tomkins Lime Company to seek warmth and information. With Mr. Searing, one of the proprietors, I visited the kilns. They are the most extensive works of the kind on the Hudson. They are at the foot of an immense cliff of limestone, nearly 200 feet in height, immediately behind the kilns, and extend more than half a mile along the river.* The kilns are numerous, and in their management, and the quarrying of the limestone, about 100 men are continually employed. I saw them on the brow of the wooded cliff, loosening huge masses and sending them below, while others were engaged in blasting, and others again in wheeling the lime from the vents of the kilns to heaps in front, where it is slaked before being placed in vessels for transportation to market. This is a necessary precaution against spontaneous combustion. Many vessels are employed in carrying away lime, limestone, and "gravel" (pulverized limestone, not fit for the kiln) from Tomkins's Cove, for whose accommodation several small wharves have been constructed.

One million bushels of lime are produced at the kilns each year. From the quarries, thousands of tons of the stone are sent annually to kilns in New

* This deposit of limestone occupies a superficial area of nearly 600 acres, extending in the rear of Stony and Grassy Points, where it disappears beneath the red sandstone formation. It is traversed by white veins of carbonate of lime. In 1837 Mr. Tomkins purchased 20 acres of land covering this limestone bed for 100 dollars an acre, then considered a very extravagant price. The stratum where they are now quarrying is at least 500 feet in thickness. It is estimated that an acre of this limestone, worked down to the water level, will yield 600,000 barrels of lime, upon which a mean profit of 25 cents a barrel is the minimum. Some of this limestone is black and variegated, and makes pleasing ornamental marbles. Most of it is blue.

Jersey. From 20,000 to 25,000 tons of the "gravel" are used each year in the construction of macadamised roads. The quarry has been worked almost twenty-five years. From small beginnings the establishment has grown to a very extensive one. The dwelling of the chief proprietor is upon the hill above the kiln, at the upper side of the cove; and near the water the houses of the workmen form a pleasant little village. The country behind, for many miles, is very wild, and almost uncultivated.

I followed a narrow road along the bank of the river, to the extreme southern verge of the limestone cliff, near Stony Point, and there sketched that famous, bold, rocky peninsula from the best spot where a view of its entire length may be obtained. The whole Point is a mass of granite rock, with patches of evergreen trees and shrubs, excepting on its northern side (at which we are looking



FISHERMEN, FROM THE OLD LIME-KILN.

in the sketch), where may be seen a black cliff of magnetic iron ore. It is too limited in quantity to tempt labour or capital to quarry it, and the granite is too much broken to be very desirable for building purposes. So that peninsula, clustered with historic associations, will ever remain almost unchanged in form and feature. A lighthouse, a keeper's lodge, and a fog-bell, occupy its summit. These stand upon and within the mounds that mark the site of the old fort which was built there at the beginning of the war for independence.

Stony Point was the theatre of stirring events in the summer of 1779. The fort there, and Fort Fayette on Verplanck's Point, on the opposite side of the



TOMKINS'S LIME-KILNS AND QUARRY.

river, were captured from the Americans by Sir Henry Clinton, on the 1st of June of that year. Clinton commanded the troops in person. These were conveyed by a small squadron under the command of Admiral Collier. The garrison at Stony Point was very small, and retired towards West Point on the approach of the British. The fort changed masters without bloodshed. The victors pointed the guns of the captured fortress, and cannon and bombs brought by themselves, upon Fort Fayette the next morning. General Vaughan assailed it in the rear, and the little garrison soon surrendered themselves prisoners of war.

These fortresses, commanding the lower entrance to the Highlands, were very important. General Anthony Wayne, known as "Mad Anthony," on

account of his impetuosity and daring in the service, was then in command of the Americans in the neighbourhood. Burning with a desire to retake the forts, he applied to Washington for permission to make the attempt. It would be perilous in the extreme. The position of the fort was almost impregnable. Situated upon a high rocky peninsula, an island at high water, and always inaccessible dry-shod, except across a narrow causeway, it was strongly defended by outworks and a double row of *abattis*. Upon three sides of the rock were the waters of the Hudson, and on the fourth was a morass, deep and dangerous. The cautious Washington considered; when the impetuous Wayne, scorning all obstacles, said, "General, I'll storm hell if you will only plan it!" Permission to attack Stony Point was given, preparations



STONY POINT.

were secretly made, and at near midnight, on the 15th of July, Wayne led a strong force of determined men towards the fortress. They were divided into two columns, each led by a forlorn hope of twenty picked men. They advanced undiscovered until within pistol-shot of the picket guard on the heights. The garrison were suddenly aroused from sleep, and the deep silence of the night was broken by the roll of the drum, the loud cry "To arms! to arms!" the rattle of musketry from the ramparts and behind the *abattis*, and the roar of cannon charged with deadly grape-shot. In the face of this terrible storm the Americans made their way, by force of bayonet, to the centre of the works. Wayne was struck upon the head by a musket ball that brought him upon his knees. "March on!" he cried. "Carry me into the



STONY POINT LIGHTHOUSE AND FOG-BELL.

fort, for I will die at the head of my column!" The wound was not very severe, and in an hour he had sufficiently recovered to write the following note to Washington:—

"Stony Point, 16th July, 1779, 2 o'clock, A.M.
 "DEAR GENERAL,—The fort and garrison, with Colonel Johnston, are ours. Our officers and men behaved like men who are determined to be free.
 "Yours most respectfully,
 "ANTHONY WAYNE."

/ At dawn the next morning the cannon of the captured fort were again turned upon Fort Fayette on Verplanck's Point, then occupied by the British

under Colonel Webster. A desultory cannonading was kept up during the day. Sir Henry Clinton sent relief to Webster, and the Americans ceased further attempts to recapture the fortress. They could not even retain Stony Point, their numbers were so few. Washington ordered them to remove the ordnance and stores, and destroy and abandon the works. A large portion of the heavy ordnance was placed upon a galley to be conveyed to West Point. It was sunk by a shot from the *Future*, off Donder Berg Point, and one of the cannon, as we have observed, raised a few years ago by accident, was supposed to have been brought up from the wreck of the ship of the famous Captain Kidd. The Congress testified their gratitude to Wayne for his services by a vote of thanks for his "brave, prudent, and soldierly conduct," and also ordered a gold medal, emblematic of the event, to be struck and presented to him. Copies of this medal, in silver, were given to two of the subordinate officers engaged in the enterprise.

I climbed to the summit of Stony Point along a steep, narrow, winding road from a deserted wharf, the snow almost knee-deep in some places. The view was a most interesting one. As connected with the history and traditions of the country, every spot upon which the eye rested was classic ground, and the waters awakened memories of many legends. Truthful chronicles and weird stories in abundance are associated with the scenes around. Arnold's treason and André's capture and death, the "storm ship" and the "bulbous-bottomed Dutch goblin that keeps the Donder Berg," already mentioned, and a score of histories and tales pressed upon the attention and claimed a passing thought. But the keen wintry wind sweeping over the Point kept the mind prosaic. There was no poetry in the attempts to sketch two or three of the most prominent scenes; and I resolved, when that task was accomplished, to abandon the amusement until the warm sun of spring should release the waters from their Boreal chains, clothe the earth in verdure, and invite the birds from the balmy south to build their nests in the branches where the snow-heaps then lay.

From the lighthouse is a comprehensive view of Verplanck's Point opposite, whereon no vestige of Fort Fayette now remains. A little village, pleasant



VERPLANCK'S POINT, FROM STONY POINT LIGHTHOUSE.

pastures and tilled fields in summer, and brick manufactories the year round, now occupy the places of former structures of war, around which the soil still yields an occasional ball, and bomb, and musket shot. The Indians called this place *Me-a-nagh*. They sold it to Stephen Van Cortlandt, in the year 1683, with land east of it called *Ap-pa-magh-pogh*. The purchase was confirmed by patent from the English government. On this point Colonel Livingston held command at the time of Arnold's treason, in 1780; and here were the headquarters of Washington for some time in 1782. It was off this point that Henry Hudson first anchored the *Half-Moon* after leaving Yonkers. The Highland Indians flocked to the vessel in great numbers. One of them was killed in an affray, and this circumstance planted the seed of hatred of the white man in the bosom of the Indians.

From the southern slope of Stony Point, where the rocks lay in wild confusion, a fine view of Grassy Point, Brewster's Cove, Haverstraw Bay, the Torn Mountain, and the surrounding country may be obtained. The little village of Grassy Point, where brick-making is the staple industrial pursuit, appeared like a dark tongue thrust out from the surrounding whiteness. Haverstraw Bay, which swarms in summer with water-craft of every kind, lay on the left, in glittering solitude beneath the wintry clouds that gathered while I was there, and cast down a thick, fierce, blinding snow-shower, quite unlike that described by Bryant, when he sang—

"Here delicate snow-stars out of the cloud,
 Come floating downward in airy play,
 Like spangles dropped from the glistening crowd
 That whiten by night the milky way;
 There broader and burlier masses fall;
 The sullen water buries them all:
 Flake after flake,
 All drowned in the dark and silent lake."

The snow-shower soon passed by. The spires of Haverstraw appeared in the distance, at the foot of the mountain, and on the right was Treason Hill, with

the famous mansion of Joshua Hett Smith, who was involved in the odium of Arnold's attempt to betray his country.

Here I will recall the memories of a visit there at the close of a pleasant summer day, several years ago. I had lingered upon Stony Point, until near sunset, listening to the stories of an old waterman, then eighty-five years of age, who assisted in building the fort, and then I started on foot for Haverstraw. I stopped frequently to view the beautiful prospect of river and country on the east, while the outlines of the distant shores were imperceptibly fading as the twilight came on. At dusk I passed an acre of ground, lying by the



GRASSY POINT.

road-side, which was given some years before as a burial-place for the neighbourhood. It was already populous. The lines of Longfellow were suggested and pondered. He says,—

"I like that ancient Saxon phrase which calls
The burial-ground *God's Acre*! It is just;
It consecrates each grave within its walls,
And breathes a benison o'er the sleeping dust.

"*God's Acre*! Yes, that blessed name imparts
Comfort to those who in the grave have sown
The seed that they had garner'd in their hearts,
Their bread of life, alas! no more their own."

Night had fallen when I reached Treason Hill, so I passed on to the village near. Early on the following morning, before the dew had left the grass, I sketched Smith's House, where Arnold and André completed those negotiations concerning the delivery, by the former, of West Point and its defenders into the hands of the British, for a mercenary consideration, which led to the death of one, and the eternal infamy of the other.

The story of Arnold's treason may be briefly told. We have had occasion to allude to it several times already.

Arnold was a brave soldier, but a bad man. He was wicked in boyhood, and in early manhood his conduct was marked by traits that promised ultimate disgrace. Impulsive, vindictive, and unscrupulous, he was personally unpopular, and was seldom without a quarrel with some of his companions in arms. This led to continual irritations, and his ambitious aims were often thwarted. He fought nobly for freedom during the earlier years of the war, but at last his passions gained the mastery over his judgment and conscience.

Arnold twice received honourable wounds during the war—one at Quebec, the other almost two years later at Saratoga;* both were in the leg. The one last received, while gallantly fighting the troops of Burgoyne, was not yet healed when, in the spring of 1778, the British army, under Sir Henry Clinton, evacuated Philadelphia, and the Americans, under Washington, came from their huts at Valley Forge to take their places. Arnold, not being able to do active duty in the field, was appointed military governor of Philadelphia. Fond of display, he there entered upon a course of extravagant living that was instrumental in his ruin. He made his head-quarters at the fine old mansion built by William Penn, kept a coach and four, gave splendid dinner parties, and charmed the gayer portions of Philadelphia society with his princely display. His station and the splendour of his equipage captivated the daughter of Edward Shippen, a leading loyalist, and afterwards chief justice of Pennsylvania; she was then only eighteen years of age. Her beauty and accomplishments won the heart of the widower of forty. They were married. Staunch whigs shook their heads in doubt concerning the alliance of an American general with a leading tory family.

Arnold's extravagance soon brought numerous creditors to his door. Rather than retrench his expenses he procured money by a system of fraud and prostitu-

* Soon after Arnold joined the British Army he was sent with a considerable force upon a marauding expedition up the James River, in Virginia. In an action not far from Richmond, the capital, some Americans were made prisoners. He asked one of them what his countrymen would do with him (Arnold) if they should catch him. The prisoner instantly replied, "Bury the leg that was wounded at Quebec and Saratoga with military honours, and hang the remainder of you."

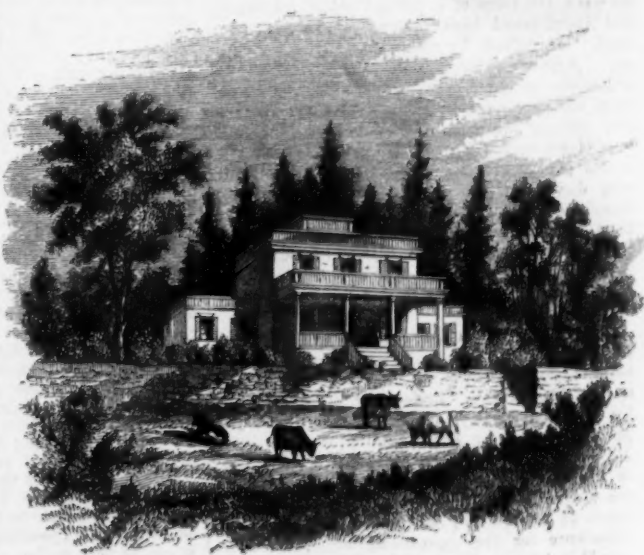
tion of his official power: the city being under martial law his will was supreme. The people became incensed, and official inquiries into his conduct were instituted, first by the local state council, and then by the Continental Congress. The latter body referred the whole matter to Washington. The accused was tried by court-martial, and he was found guilty of two of four charges. The court passed the mildest sentence possible—a mere reprimand by the commander-in-chief. This duty Washington performed in the most delicate manner. "Our profession," he said, "is the chastest of all; even the shadow of a fault tarnishes the lustre of our finest achievements. The least inadvertence may rob us of the public favour, so hard to be acquired. I reprimand you for having forgotten that, in proportion as you had rendered yourself formidable to our enemies, you should have been guarded and temperate in your deportment towards your fellow citizens. Exhibit anew those noble qualities which have placed you on the list of our most valued commanders. I will myself furnish you, as far as it may be in my power, with opportunities of regaining the esteem of your country."

What punishment could have been lighter! yet Arnold was greatly irritated. A year had elapsed since his accusation, and he expected a full acquittal. But for nine months the rank weeds of treason had been growing luxuriantly in his heart. He saw no way to extricate himself from debt, and retain his position in the army. For nine months he had been in secret correspondence with British officers in New York. His pride was now wounded, his vindictive spirit was aroused, and he resolved to sell his country for gold and military rank. He opened a correspondence in a disguised hand, and in commercial phrase, with Major John André, the young and highly accomplished adjutant-general of the British army.

How far Mrs. Arnold (who had been quite intimate with Major André in Philadelphia, and had kept up an epistolary correspondence with him after the British army had left that city) was implicated in these treasonable communications we shall never know. Justice compels us to say that there is no evidence of her having had any knowledge of the transaction until the explosion of the plot at Beverly already mentioned.

Arnold's deportment now suddenly changed. For a long time he had been sullen and indifferent; now his patriotism glowed with all the apparent ardour of his earlier career. Hitherto he had pleaded the bad state of his wounds as an excuse for inaction; now they healed rapidly. He appeared anxious to join his old companions in arms; and to General Schuyler, and other influential men, then in the Congress, he expressed an ardent desire to be in the camp or in the field. They believed him to be sincere, and rejoiced. They wrote cheering letters to Washington on the subject; and, pursuant to Arnold's intimation, they suggested the propriety of appointing him to the command of West Point, the most important post in the country. Arnold visited Washington's camp at the same time, and, in a modest way, expressed a desire to have a command like that of West Point, as his wounds would not permit him to perform very active service on horseback.

This change surprised Washington, yet he was unsuspecting of wrong. He gave Arnold the command of "West Point and its dependencies," and furnished him with written instructions on the 3rd of August, 1780. Then it was that



SMITH'S HOUSE, ON TREASON HILL.

Arnold made his head-quarters at Beverly, and worked vigorously for the consummation of his treasonable designs. There he was joined by his wife and infant son. He at once communicated, in his disguised writing and commercial phraseology, under the signature of *Gustavus*, his plan to Sir Henry Clinton, through Major André, whom he addressed as "John Anderson." That plan we have already alluded to. Sir Henry was delighted with it, and eagerly sought to carry it out. He was not yet fully aware of the real character behind "Gustavus," although for several months he had suspected it to be General Arnold. Unwilling to proceed further upon uncertainties, he proposed sending an officer to some point near the American lines, who should have a personal interview with his correspondent. "Gustavus" consented, stipulating, however, that the messenger from Clinton should be Major André, his adjutant-general.

Arnold and André agreed to meet at Dobbs's Ferry, twenty-two miles above New York, upon what was then known as neutral ground. The British water-guard prevented the approach of Arnold. Sir Henry, anxious to complete the arrangement, and to execute the plan, sent the *Future* sloop of war up the river as far as Tarry Town, with Colonel Robinson, the owner of Beverly, who managed to communicate with Arnold. A meeting of Arnold and André was arranged. On the morning of the 20th of August, the latter officer left New York, proceeded by land to Dobbs's Ferry, and from thence to the *Future*, where it was expected the traitor would meet him that night. The wily general avoided the great danger. He repaired to the house of Joshua Hett Smith, a brother to the tory chief justice of New York, and employed him to go to the *Future* at night, and bring a gentleman to the western shore of the Hudson. There was delay, and Smith did not make the voyage until the night of the 21st, after the moon had gone behind the high hills in the west. With muffled oars he paddled noiselessly out of Haverstraw Creek, and, at little past midnight, reached the *Future*. It was a serene night, not a ripple was upon the bosom of the river. Not a word was spoken. The boat came alongside, with a concerted signal, and received Sir Henry's representative. André was dressed in his scarlet uniform, but all was concealed by a long blue surcoat, buttoned to the chin. He was conveyed to an estuary at the foot of Long Clove Mountain, a little below the Village of Haverstraw. Smith led the officer to a thicket near the shore, and then, in a low whisper, introduced "John Anderson" to "Gustavus," who acknowledged himself to be Major-General Arnold, of the continental army. There, in the deep shadows of night, concealed from human cognizance, with no witnesses but the stars above them, they discussed the dark plans of treason, and plotted the utter ruin of the republican cause. The faint harbingers of day began to appear in the east, and yet the conference was earnest and unfinished. Smith came and urged the necessity of haste to prevent discovery. Much was yet to be done. Arnold had expected a protracted interview, and had brought two horses with him. While the morning twilight was yet dim, they mounted and started for Smith's house. They had not proceeded far when the voice of a sentinel challenged them, and André found himself entering the American lines. He paused, for within them he would be a spy. Arnold assured him by promises of safety; and before sunrise they were at Smith's house, on what has since been known as Treason Hill. At that moment the sound of a cannon came booming over Haverstraw Bay from the eastern shore; and within twenty minutes the *Future* was seen dropping down the river, to avoid the shots of an American gun on Teller's Point. To the amazement of André, she disappeared. Deep inquietude stirred his spirit. He was within the American lines, without flag or pass. If detected, he would be called a spy—a name which he despised as much as that of traitor.

At noon the whole plan was arranged. Arnold placed in André's possession several papers—fatal papers!—explanatory of the condition of West Point and its dependencies. Zealous for the interests of his king and country, André, contrary to the explicit orders of Sir Henry Clinton, received them. He placed them in his stockings, under his feet, at the suggestion of Arnold, received a pass from the traitor in the event of his being compelled to return to New York by land, and waited with great impatience for the approaching night, when he should be taken in a boat to the *Future*. The remainder of the sad narrative will be repeated presently at a more appropriate point in our journey towards the sea.

Returning from this historical digression, I will recur to the narrative of the events of a winter's day on the Hudson, only to say, that after sketching the Lighthouse and Fog-bell structure upon Stony Point, I hastened to the river, resumed my skates, and at twilight arrived at Peek's Kill, in time to take the railway-car for home. I had experienced a tedious but interesting day. The remembrance of it is far more delightful than its endurance.

ART IN IRELAND AND THE PROVINCES.

DUBLIN.—A meeting of the Committee of the "Shilling Art-Union of Dublin" was lately held in the rooms of the Royal Dublin Society, when several matters of business were discussed. The secretary stated that at present the Art-Union has established agencies in one hundred and twenty-five towns in Ireland, in several of which there are three and four agents. In Dublin, including honorary and commission agents, nearly ninety were engaged in the distribution of tickets. A long letter from Mr. Michael Angelo Hayes has appeared in one of the Dublin papers, with reference to some previous correspondence by other writers which has been published, and more especially to a letter from a Mr. Law, who, we presume, is interested in the success of the Art-Union of Great Britain, and has ventured to impugn the management of the Dublin Art-Union, which Mr. Hayes vindicates. The discussion interests only those immediately concerned, so that our readers generally will not thank us for occupying our columns with it.

SHEFFIELD.—The annual Conversazione in connection with the School of Art took place, in the rooms of the institution, in the month of February. The exhibition of works of Art was such as few provincial towns could gather together; but then Sheffield was assisted by Birmingham and other wealthy localities; Mr. Gillott, of the former place, contributing liberally from his fine collection, so also did Messrs. Agnew and Sons, of Manchester, and the Department of Science and Art, at Kensington, sent several fine drawings. Hence the rooms were hung with works by Turner, Eddy, MacLise, Stanfield, Collins, Frith, Landseer, Müller, Linnell, Phillip, Webster, F. Goodall, Clark, Achenbach, Gude, J. B. Burgess, Brookes—we take the names as we received them, without regard to country or order of merit—Salvator Rosa, Morales il Divino, Koekkoek, R. Wilson, Miss Mutrie, Topham, Branwhite, Jenkins, John Gilbert, Dodgson, Haghe, F. Taylor, Newbold, Cattermole, T. S. Cooper, W. Hunt, Wilkie, Stothard, Mulready, Redgrave, Townsend, and others. The local artists represented were—Hawksworth, C. Thompson, R. Turner, W. Nicholson, G. Wright, A. Wilson, and E. Turner, with others. In the great room were large glass cases, containing a rare and costly assortment of carved and inlaid wood, majolica ware, porcelain, iron, and silver work, and jewellery, contributed by the Department of Science and Art, and forming a collection of much interest, whether considered as connected with the art or manufacture of the town. The meeting was altogether of a most gratifying character, and must have been especially so to Mr. Young Mitchell, the head-master of the school.

The monument to the memory of the late James Montgomery, which includes a statue of the poet, will shortly be placed over his remains. It will, probably, be completed by the 30th of April, the seventh anniversary of his death. Mr. John Bell is the sculptor to whom the work is confided.

LIVERPOOL.—Our readers are aware that in Liverpool there are two Art societies, which have their annual exhibitions; the natural consequence is that neither of them prosper: arrangements are, however, in progress for their amalgamation, a consummation "devoutly to be wished," for the result would be a first-class exhibition, and the augmented honour and prosperity of artists and Art. But difficulties have arisen, and may not be easily removed. Of the two societies one is managed by amateurs, the other by artists exclusively. The attempts at a junction are therefore met by the question, who is to superintend the exhibition and hang the pictures? The artists desire, if we understand rightly, to have it all to themselves; the amateurs advocate "a mixed commission;" and that unquestionably is the rational view, but the names of all who act upon it should be known. The duty is onerous, but the responsibility should be incurred. We trust we may be, ere long, in a position to report the arrangement as having been made.

The annual general meeting of the Liverpool Society of Fine Arts was held last month, to receive the report, which was read by J. Boulton, Esq., the honorary secretary; it referred principally to the project for amalgamating this institution with the Liverpool Academy, as noticed in the preceding paragraph; to which project the council of the Fine Arts Society are favourably disposed, "provided the responsibility of the managing body be secured." . . . Should the negotiations, however, be unsuccessful, the council have much pleasure in reporting that they frequently receive strong expressions of approval from eminent artists; and that for the next exhibition several contributions of great value are already promised." The sale of pictures during the last season realized £4,000. The chairman, A. Baruchson, Esq., in moving the adoption of the

report, remarked that Liverpool, which, from its patronage of Art, was acquiring the name of "Venice of Old"—should it not rather be "Venice the New?"—ought, from its position and importance, to have an Art-institution unsurpassed by any other similar institution in Europe. The society had been charged with introducing too many foreign pictures into its exhibitions; but it was surprising that in England, and particularly in Liverpool, where such great progress had been made in free trade, whether of raw material or manufactured goods—and to many such articles of industry Art had contributed much—that works of Art themselves should be comparatively excluded by not being admitted free.

BIRMINGHAM.—At the last annual examination of the pupils of the School of Art, on the 9th of February, twenty-seven students obtained medals, and the drawings of ten students were forwarded to Kensington for national competition. At the annual meeting, held on February 22nd, to receive the report, Sir Francis Scott delivered an able address, in which he reviewed the present position of the school, and its future prospects, and drew some comparison between this and other similar provincial institutions, and between these and the French schools, by no means favourable to our own. The remarks of the speaker were replete with sound practical advice, calculated to be of essential service both to the master-manufacturers and to those who were being educated for their employ.

HANLEY.—On the evening when the preceding meeting took place, a similar gathering was held in the Town Hall, Hanley, to receive the annual report of the School of Art; the Mayor, Mr. J. Dimmock, presided. The financial condition of the school appears, by the report, to be as follows:—During the year the subscriptions and donations amounted to £130 0s. 6d.; students' fees were £125 14s.; the exhibition of prize drawings realized 16s. 4d.; and the miscellaneous receipts reached £30 14s. 10d.; making a total of £287 5s. 8d. The expenditure was £319 15s. 5d.; leaving a deficit of £32 9s. 9d. The report further states that "the attendance of pupils in the various classes continued firm, and the total number shows an increase on the previous year. The works sent to London for the national competition held in May last, proved highly creditable to the school, and as successful as the former competition, Queen's prizes having been awarded to seven out of thirteen. The high position the school has attained is clearly proved by the circumstance that for three years in succession the maximum amount of prizes has been reached, as no one school can under any circumstances attain in national competition prizes of higher value than £50." The report of the head-master, Mr. Hodder, speaks of the favourable progress of the school, and of the good feeling which exists between him and his pupils.

NEWCASTLE-UNDER-LYME.—The friends and pupils of the School of Art in this town assembled at the lecture-room of the Literary and Scientific Institution, for their usual annual meeting, on the 4th of March; Mr. W. Jackson, M.P., occupying the chair. During the past year, it was stated, in the report, read by Mr. J. Jennings, the honorary secretary, that the number of students had been 430, being an increase of 18 over the preceding year. The government inspector, Mr. E. Crowe, visited the school in February, and awarded eleven medals to the twenty-two drawings submitted to him; six drawings were sent to London for the national competition. Several gifts to the school were acknowledged; among them a 'Fruit-piece,' by W. Hunt, presented by Mr. Ruskin; and impressions from the celebrated Polish gems, the gift of one of the vice-presidents, Mr. W. Dutton.

BRIGHTON.—A public votary meeting, called by the parochial authorities, was held on the 11th of March, at the Town Hall, to consider a proposition made by the Town Council "to convert certain apartments in the Pavilion into galleries suitable for the exhibition of pictures, or for similar purposes, according to a report of the Pavilion Committee;" the cost of the alterations is estimated at £500. After considerable discussion—if that can be called discussion which all, or nearly so, tended one way—the proposition received unanimous consent.

PLYMOUTH.—That ardent admirer of Reynolds, Mr. William Cotton, of Ivybridge, who seems to make it the chief business of his life to honour the memory of the great painter, has somewhat recently originated a movement to procure a marble bust of Sir Joshua for the Cottonian Library. Mr. Behnes is engaged on the work, which, we hear, is considerably advanced. In the list of subscribers are the names of the Duke of Bedford, the Marquis of Lansdowne, the Earls of Fortescue and Morley, Viscount Valletort, Lord Churston, Sir M. Seymour, M.P., Mr. Kikewich, M.P., Sir F. Rogers, Bart., Sir C. L. Eastlake, Mr. Ruskin, Major Jones, of Torquay, and Mr. Lenox, of New York.





THE SKIPPING-ROPE.

ENGRAVED BY G. J. STODART. FROM THE STATUE BY M^{RS} THORNYCROFT

THE SKIPPING-ROPE.

FROM THE STATUE BY MRS. THORNYCROFT.

It seems only reasonable to presume that, in sculpture, it is far more difficult to represent a figure in action than in repose; movement brings every limb, more or less, into play, it develops the muscles, it varies the ordinary condition under which the human form is seen when at rest, and thus, while taxing the utmost skill of the sculptor, it at the same time offers greater scope for his—or her—genius, and a wider field for the exhibition of anatomical knowledge. Compare, for example, the group of the 'Laocoon,' and the 'Venus des Medicis'; the examination will at once show the extremes of action and repose, and the qualities of mind necessary to produce each respective work—the one full of exquisite grace, loveliness, and delicate symmetrical proportion; the other, terrible in its agony, yet sublime in the grandeur with which the suffering is expressed. We are charmed by the beauty of the one, we are awe-struck by the intensity of pain manifested in the other. Whatever influence each may exercise over the mind, so as to render it subordinate, in our feelings, to the other, no argument is necessary to prove that the 'Laocoon' is a work presenting greater difficulties surmounted than the 'Venus.'

Mrs. Thornycroft, in the 'Skipping-Rope,' has not hesitated to lay claim to the higher of the two artistic positions pointed out, and is entitled to have her work pronounced a success, so far that it realizes the idea intended to be conveyed. The attitude is graceful, the general expression buoyant and joyous, the limbs soft and round, yet firm and well-set: it is an excellent representation of a young girl full of life and energy, placed, by the healthy amusement she is occupied with, in a pose favourable to the development of a form of considerable natural elegance, and the display of lines which the sculptor has arranged most agreeably, and with a judicious balancing of the projecting leg and arm.

THE FRENCH GALLERY.

This exhibition was opened to the public on the 18th of March, with a collection of works not so numerous as heretofore, but equally interesting. By the courtesy of Mr. Gambart, permission was granted to see some of the contributions before they were hung, and the brief notice we give of them has been put together without the aid of a catalogue. The proportion of large pictures is inconsiderable, the exhibition consisting, in a great measure, of those small figure compositions in the production of which the French school excels all others. We do not find in these characteristic works a self-inflicted complication of difficulties, such as a desperate striving after strange and unknown textures or microscopic surfaces, but the kind of study by which they are realized is based on a close imitation of the proposed subject. There are, by Rosa Bonheur, three subjects—'Scotch Cattle,' 'Shetland Ponies,' and 'The Three Brothers' (three donkeys)—all small pictures, and among the very best of this lady's minor compositions. By Meissonier, a work called 'In Confidence' shows everywhere the studious care that distinguishes M. Meissonier's pictures from all others of their class. By Edouard Frère there are several; two especially are larger than those of past years, a 'Village School,' with numerous figures, and a kind of Retreat for the Poor, an assemblage of poor people served by a Sœur de Charité. In both of these pictures, colour has been studiously spared, but the characters are masterly. They have been conceived in the spirit of those of the Dutch painters who place effect and character before colour. 'Le Médecin de Campagne,' by Eugène Le Poitevin, is in everything a departure from that style by which he is commonly recognised. It is a small picture of a man on horseback, riding over the snow to some outlying patient. The horse is lean, and the doctor is lean, both evidently hacks. The day is bitterly cold; he is riding without a great coat, and carries in his pocket his entire *batterie de boutique*. By Ten Kate, a composition of figures in the costume of the seventeenth century; Achenbach, a large picture of a 'Mill and a Waterfall,' shaded by trees, the feeling of which suggests that the artist has been

looking at Ruysdael, though the foliage is fresher than that of the great painter of waterfalls; Madou, 'An Interior' full of figures, one of whom is apparently expounding the Scripture to the others: it is painted for character and effect, colour plays an insignificant part in it. By Lambinet there are three works—'Le Chemin de Halage' (the towing path) looks like a passage of the Seine above Paris, and two other landscapes. Knans, a curious group of gossips; more ragged and ruffianly subjects it would be difficult to find, but there is a striking originality in the treatment. 'Diogenes' is a far-away subject for the painter of the famous 'Tragedy and Comedy,' though not so remote from the gladiatorial scene of last year. In this picture is seen Diogenes in what may be called his tub; he holds before him his lighted lantern, and his only companions are dogs. Troyon's two pictures are, of course, cattle subjects; in the smaller are two cows, both foreshortened, walking out of the picture: the trees and other circumstances of the composition are low in tone, but the leading animal is forcibly lighted. The larger picture presents a group of three cows, with figures in an open landscape; painted with great firmness. The contributions of Ruiperez are better than any works we have before seen by him: one shows a group of soldiers, of the time of Louis XV., in an inn playing cards. Passages of the picture are here and there heavy, but the life of the men and the play of chiaroscuro are beyond all praise. The second has three figures, a man playing the guitar and singing to two ladies: it is generally of charming quality, but a deficiency of transparency deprives it of breadth. 'The New Gown,' by Troyer, is the most brilliant of his contributions. It contains two women working at a light green dress; there is no force of colour, but in tone the picture is very powerful. The only scriptural subject we saw is 'The Betrayal of our Saviour,' by Salabert, a dark picture, in which stands Christ with the disciples looking towards "the band of men from the chief priests and Pharisees," who are approaching with weapons and lanterns. In 'The Detected Correspondence,' by Carolus, there are two figures, a mother and daughter. The latter stands in the centre of the picture, facing the spectator, while behind her sits her mother holding in her hand a letter, which is the text of a parental admonition. The story is very clear. There are two or three gems by Chavet, a follower of Meissonier: one is a man smoking; another contains two figures examining a picture, a third a single figure. There are also several small figure compositions by Leonide Bourges; 'The Battle of the Alma,' Eugène Lami; subjects by Duverger, Gudin, Fortin, Baron, Compté Calix, Brillon, Brochard, &c. The pictures are not numerous, but generally they are equal in quality to those of last year.

MINOR TOPICS OF THE MONTH.

THE NEW MONUMENTAL BRASS IN WESTMINSTER ABBEY.—This work, which scarcely admits of being designated a "memorial," lies in the north aisle of the nave of the abbey, beside the expressive and beautiful slab (the work of the same artists) that last year was dedicated by the Royal College of Surgeons to the memory of John Hunter; and it purports to commemorate the late General Sir Robert Wilson, G.C.B., and M.P., and "the Dame Jemima his wife." Admirably although this brass is executed, it is the strangest example of mistaken zeal for mediæval usages, and of equally mistaken sympathy with mediæval feeling, that ever has fallen under our notice—indeed, it is a blunder so truly absurd, that we are equally at a loss to account for its having been designed by Mr. Powell, and produced by Messrs. Hardman, and also for the Dean and Chapter of Westminster having permitted it to be placed in the abbey. The brass consists of a figure of a knight, fully equipped in the armour of the early part of the reign of Henry IV., with another figure of a lady, also apparently a Lancastrian; beneath the feet of these effigies are two groups of fifteenth-century children, seven boys and six girls; and above them rises a rich double canopy, apparently about contemporary with "the Dame Jemima," which is effectively enriched with a shield of arms, richly emblazoned in enamel. Such an absolute mockery of all monu-

mental consistency can scarcely fail, we trust, to be so far valuable that it must lead all sensible mediævalists to the conviction that the Gothic of this Victorian age must be a living style, historically eloquent and truthful, and not an unmeaning copyist of certain relics of the past. We now value the old brasses, because we know them to be faithful illustrators of their own times; but this unfortunate parody is worse than worthless, because if it conveys any signification at all, it simply misrepresents and misleads. It is not worse, certainly, than a modern English statue in Roman habit, or than a modern English building having its walls decorated (?) with classic mythological sculpture, and its parapet crowned with a row of urns; but still, as a fresh instance of the same mischievously anomalous inconsistency, it demands from us the most decided expression of disapprobation. Archaeologists have applied the term *palimpsest* to certain early brasses, which have been observed to have been diverted from their original intention, and appropriated as *quasi*-memorials of persons who lived and died long after the period in which these brasses at the first were laid down. In these cases attempts were sometimes made to adapt the equipment of the original figures to subsequent changes in fashion. We would suggest that the Sir Thomas Wilson brass should be thus dealt with as a *palimpsest*. The knightly basinet might be made to assume something of the cocked-hat type, and the jupon and leg defences might become suggestive of regulation "tunics" and "leggings." The alterations in the figure of the lady that would be most successful and characteristic we do not consider it necessary to particularise. In fact, all that we do desire is, that this brass should palpably take its proper place amongst monumental pretenders, and that it should be duly esteemed as a modern *palimpsest* of the most extravagant order.

THE COUNCIL OF THE ROYAL ACADEMY (in whom the right was vested by the will of Sir John Soane) has appointed Mr. Joseph Bonomi to the curatorship of the Soane Museum. The choice is in all respects satisfactory; Mr. Bonomi is an architect as well as a sculptor, and has studied much the literature of his profession, having attained considerable distinction by his researches on Egyptian Art. Probably he may do something to render the Soane Museum useful; we hope, however, to see the day when its contents will be removed to South Kensington, for, "central" as it is, we believe its visitors are very few.

SOUTH KENSINGTON MUSEUM.—The cases that are so judiciously devoted to the reception of such rare, choice, and precious objects as are lent for temporary exhibition, contain several recent accessions to their collections, that will more than repay a fresh visit to the South Kensington Museum. On the occasion of a recent visit paid by ourselves, we were much struck with the great interest in the various collections that was evinced by a party of intelligent-looking mechanics, to whom a gentleman (one of their party) briefly and simply described and explained the several objects, and the different departments of the museum. These men, evidently, were thoroughly enjoying themselves, while other visitors were listlessly wandering about, as if they would gladly have understood what was before and around them, could they have obtained any information. Here was evidently an illustration of the one great want of this museum (and of the British Museum also)—the want of available and intelligible description orally given. Now, we desire to submit this matter to the authorities, contenting ourselves with placing before them what they have yet to accomplish, in order to realize the advantages which their collections are so eminently qualified to impart.

FEMALE SCHOOL OF ART.—The subscriptions in aid of the "Building Fund" of this institution gradually increase: the "Grocers' Company" has just liberally voted the sum of £50 towards it. It is now hoped confidently that the various efforts being made towards the accomplishment of the object will be successful. The purposed bazaar will, we trust, complete the fund needed to prevent this excellent and very useful institution from being "extinguished."

LAMBETH SCHOOL OF ART.—The sum of money realized by the *conversazione* held at the South Kensington Museum, on the 12th of January, in aid of the building fund of this institution, was

£150 1s. 5d., after deducting all expenses. This is more, we suppose, than the most sanguine promoters of the evening's entertainment could reasonably have expected; at all events, it shows they had not miscalculated their prospects of success. Mr. Copley, a gentleman resident at Walworth, has presented the school with several drawings, four of them, sketches in black and white chalk, by Richard Wilson: one of these is a sketch for his well-known picture of 'Niobe'; the rest, with the exception of one attributed to Fra Bartolomeo, and a landscape by Pearson, are Dutch drawings of cattle. Thus a commencement of a small collection is made, and the committee of the school, we hear, is negotiating for an additional piece of ground, for future building operations.

THE ARCHITECTURAL MUSEUM.—The prizes to Art-workmen were distributed at a meeting, on the 6th of March, at the museum, South Kensington, Mr. Beresford Hope presiding: they were for modelling, wood-carving, and colouring, and numbered but seven or eight; moreover they were of small amounts, 3 gs., 2 gs., and 1 g.—utterly insufficient as inducements to work. Mr. S. C. Hall, who had been requested by the chairman to address the meeting, laid considerable stress on this defect. So poor an award was not worthy of the society—it was little better than offering nothing: it could not be expected that Art-workmen would compete, even were the paltry result certain. It is to be hoped that steps will be taken, next year, to induce a competition that will really show the capabilities of British Art-workmen; that a large number of prizes will be awarded, and that they will be greater in amount.

AT THE ARCHITECTURAL PHOTOGRAPHIC INSTITUTION, in Conduit Street, Mr. J. P. Seddon delivered to a "sparse, sleepy, and unympathising audience," an admirable lecture "On the Grotesque in Art;" a lecture full of knowledge, suggestion, and humour. Mr. Seddon traced the course of *symbolic* grotesques in Assyrian and Egyptian Art, the entire absence of grotesque in Greek Art, the sham grotesque of Roman Art, the real and earnest grotesque of Romanesque and Gothic Art, the renewal of paltry, unmeaning, manufactured, sham grotesque in the Renaissance time, and the utter insanity of more modern work. The characteristics of true grotesque were shown to be *character* on the one hand, *humour* on the other. Various examples—enlarged drawings by the lecturer—of good and bad grotesque were exhibited; and the latter excited considerable merriment. Mr. Seddon is one of a small band of earnest young men, in whom alone those who take an interest in architecture and decorative art can place any hope.—*Critic.*

THE FRA ANGELICO.—The *Critic* informs us that "the important picture by Fra Angelico, 'Our Saviour in Glory,' is now safe in Trafalgar Square. It was a smaller Fra Angelico, the private property of Sir Charles Eastlake, which was shipwrecked in the *Black Prince*, as also another picture for the National Gallery, and some majolica for the South Kensington Museum."

THE DIRECTORS OF THE CRYSTAL PALACE have taken a step, that promises to be productive of beneficial results, the importance of which it is not possible at present to estimate rightly. They have commenced a series of *Art-conversations* on the evening of every Wednesday, in the new School of Art, Science, and Literature, in connection with the weekly meeting of Mr. Henry Leslie's choral singing class. The experiment has proved completely successful, though, in the first instance, it has not been attempted on any great scale. We cordially approve of this project, and it will afford us sincere pleasure in every way to co-operate with the directors, in giving full effect to this most laudable arrangement. We understand that the directors of the Crystal Palace are also forming fresh plans relative to their printing department. This is another subject for most decided congratulation. The printing department may become, when started afresh, one of the most important components of the Palace, and may be made, under judicious and popular administration, to prove signally advantageous to the company. We remember well, that in the 1851 Great Exhibition, the press of the *Illustrated London News* was an object of general attraction; and the Crystal Palace might easily establish at least an equally

attractive printing department. With the presses at the Crystal Palace the history of the art of printing might be associated, with the view to its being made familiar to the public. There is one subject in connection with their printing establishment, that we earnestly urge upon the attention of the Crystal Palace directors—this is, the publication, under their own authority, of a weekly periodical, which may be at once worthy of the Crystal Palace, and may lead the public to a better appreciation of it. Such a publication needs only to be well done, and it cannot fail to prove both beneficial and remunerative. If we may add another suggestion, it is to the effect that the programme for the coming season should comprehend popular lectures. We have always strongly advocated such lectures at the Crystal Palace—lectures on the Palace itself, and upon various subjects; and now there no longer exists any obstacle, since the new lecture-room in connection with the school of Art, &c., is so well suited to its purpose. Visitors might be required to pay a small fee for admission to the lectures, which would obviously have many advantages.

AN ARCHITECTURAL CHART.—Considerable attention has, of late years, been given to the archaeology of Art, and although an acquaintance with the universal history of architecture is not exactly indispensable to the professional man, the study of it is not only highly interesting, but is intimately connected with that of history generally. Such study may, in fact, be regarded as a branch of ethnology, since it enables us to judge of the intellectual calibre of different peoples and races, as well as informs us of those mysterious vicissitudes of mundane affairs which caused nations first to emerge from barbarism into civilized life, and proceed till, after a course of prosperity, they sometimes relapse into comparative barbarism again. As regards chronological and similar information relative to styles, that might be conveyed far more distinctly than hitherto by means of a chart, exhibiting at one view the commencement and duration of all known styles. Nor is a production of the kind likely to be much longer a desideratum. Some months ago Mr. S. Huggins exhibited, at a meeting of the Liverpool Architectural Society, a chart of the "Genealogy of Architectural Styles," which was so greatly admired that a general wish was expressed for its being published.

THE GRAPHIC.—At the fourth meeting, on the 13th of March, the collection was more varied and interesting than on any preceding occasion of the present season. There was a grandly mysterious drawing by David Cox, one of his latest productions; 'Dutch Boats riding out a Gale,' Duncan, exhibited in Paris; two large and highly-finished drawings, by Haghe, in his own manner; a Dutch fishing-boat, by Cooke, an early work, simple, but equal to the best works of the greatest masters; a lake and mountain subject, G. E. Hering; two studies of heads, by Baxter; 'Courtship in Brittany,' a small picture, F. Goodall; a small and highly-finished work, by Watson, the illustrator of "Pilgrim's Progress;" 'An incident in the late Italian Campaign,' T. Jones Barker; two pictures, Levine; an admirable example of wood-engraving, by the brothers Dalziel, after Doyle; a series of interesting portraits on photographic bases, by Carrick; a portfolio of studies, by Smallfield; a portfolio of drawings of ancient architectural remains in Northumberland, by J. W. Archer; with other portfolios and miscellaneous contributions of considerable interest. But there is one unassuming oil picture which must not be forgotten; it is 'Beefsteak'—a portrait of a gentleman. The subject is presented in profile, seated on a straight-backed, rush-bottomed chair, with his ears perked up, and looking very conscious of being painted. Beefsteak is a dog (we speak hopefully of him in the present tense), the famous *cano pittore* of the Roman studios. He was the friend and fellow-student of a German painter; but a period of separation came—the termination of the latter's period of study; for although Beefsteak loved his Möller, he loved Rome better. On the departure, however, of his friend he was not left destitute, for they shared their purse, and Beefsteak's portion, amounting to fifty scudi, was lodged for his use in the hands of a trustee of unquestionable honesty. From this fund the dog drew daily a *bajocco* or two, which he carried in his mouth to his own *trattoria*, where the money was received, and

food given him in return. But he was living on his capital, and that was at length exhausted, when he found it necessary to cultivate new connections, and seek employment as a model, in which he was very successful; but it must be said that he gave the preference (where there was any exercise of hospitality) to the society of landscape and architectural painters, for he was much bored by prolonged sittings to figure painters for but a small compensation. His name he has acquired from his partiality to that English dish, the *bistecca*, now popularized in Italy. But notwithstanding the distinctions he shows in his preferences, Beefsteak is everywhere welcome, every studio door is open to him. If it happens that he is out at night, he stations himself in the Corso, where he is sure to meet with some belated painter, whom he accompanies home; nobody refuses Beefsteak a "shake-down." But now, poor dog,

"Here is a mourning Rome, a dangerous Rome;
No Rome of safety 's'en for Beefsteak now."

He is in great danger from the police, as the known friend of the English students, who are all revolutionists.

HANS HOLBEIN.—At a meeting of the Society of Antiquaries, on Feb. 14, Mr. W. H. Black, F.S.A., mentioned the discovery of a document purporting to be the will and administration to the effects of Hans Holbein, whose death has always been recorded as having taken place in 1554, by a pestilence which, it is also said, visited London that year: the document in question leads to the inference that Holbein died in 1543, four years prior to the death of Henry VIII.; consequently the discovery will affect the authenticity of many pictures attributed to him, especially that in the hall of Bridewell, representing Edward VI. delivering to the Lord Mayor of London the royal charter, by which he surrendered his palace of Bridewell for a hospital and workhouse. Referring to the subject, our contemporary, the *Builder*, says:—"The will, with 'act of renunciation and administration,' of which Mr. Black has given a copy, is preserved in the record-room of St. Paul's Cathedral. In the will, dated October 7, 1543, the testator describes himself as 'John Holbeine, Servant to the King's Majesty.' It was presented to probate in order to renounce it, estate being insolvent, as we understand it. The 'act of renunciation,' in Latin, at end of the will, in Mr. Black's copy, begins, '29th November year aforesaid, the last will of John otherwise Hans Holbein, was,' &c.; and in a separate act of administration, following the last, the will is again described as of 'Johannis, alias Hans Holbeine.' If all this be correct, it would seem that the Bridewell picture was painted some years after Holbein's death, ten, at least, as it could not have been painted before the year in which Edward VI. presented Bridewell to the city. Without doubt Mr. Black is certain that 'xxix. Nov. Anno Domini predicti' in act of renunciation, does refer to the date of the will? The date is not written in either act, but is simply referred to as 'aforesaid.' The matter cannot be considered as settled, but enough has been shown to render further inquiry necessary. If the will in question be that of the veritable Hans Holbein, he died miserably poor. One point of confirmation given by Mr. Black is this. It has always been understood, amidst much obscurity in other respects, that the real Holbein died of plague; and it is shown that, whereas there was no plague in 1554, the heretofore supposed year of his death, a pestilence did prevail in the metropolis here in 1543."

THE WIDOW AND CHILDREN OF THE ARTIST CROSS.—The estimable gentleman and excellent artist, whose premature death we have recorded in another column of the *Art-Journal*, has, it appears, left a widow and four children, under circumstances which render necessary a public appeal for sympathy and aid. It is highly to the honour of his professional brethren that the proposal originates with them; several painters and sculptors have "met" with this view, and, having themselves liberally subscribed, intend to put the case before the public. The plan is to purchase one of the unsold pictures of Mr. Cross, "to be placed in some public Institution." A committee has been formed, consisting already of sixty artists and Art-friends, and the following brief address is about to be issued:—"In consequence of the lamented death of Mr. John Cross, and his high position as an historical painter,

a number of his friends have resolved upon raising a fund, by subscription, for the purpose of purchasing one or more of his unsold works, for presentation to some public institution, as a tribute to the memory of the artist, and as a means of providing some assistance for his widow and family, otherwise totally unprovided for." We trust this appeal will be met as it ought to be, and shall rejoice to give it our best advocacy.

HIRAM POWER'S 'CALIFORNIA.'—This statue, by the sculptor of the 'Greek Slave,' is at Messrs. Graves's, in Pall Mall. Mr. Power is steadfast in his predilection for the nude, the 'California' being, like his former work, entirely without drapery. It is a large-sized female figure, generally full in its proportions, and characterized by the beauties of youthful and vigorous individuality, rather than those antique refinements which at once bespeak a high degree of civilization. The absence of drapery is presumed to declare the absence as yet of an advanced cultivation of the arts of life. She stands resting on the right foot, the left being thrown easily forward. In the left hand she holds a small leafless branch, and the right is thrown behind her. The head has rather a male than a female development: the features are full of energy and action, without signs of intellectual culture. A column of aniferous quartz by her side alludes to the mineral wealth of the country. It is a fine figure, and has more to say for itself than had the 'Greek Slave.'

ART IN THE CITY.—According to the conditions published on the 24th of October last, by the General Purposes Committee, for the embellishment of the Mansion House with sculpture, the competitors delivered their statuettes at Guildhall on the 16th of February. The number of statues to be commissioned was five—three male and two female—impersonations from our historians and poets. For these, fifteen sculptors were invited to compete, being W. C. Marshall, R.A., J. Hancock, T. S. Westmacott, J. Earle, M. Noble, S. Thornycroft, Miss Durant, H. Weekes, A.R.A., E. B. Stephens, W. Theed, J. G. Lough, P. McDowell, J. Durham, J. D. Crittenden, and W. J. C. Doherty. The successful candidates are J. Hancock, T. S. Westmacott, Miss Durant, E. B. Stephens, and J. Durham. There are already placed in the Egyptian Hall ten statues, and two others are about to be sent in. This "move" is highly to the credit of the city, and, on the whole, the selection has been judicious.

MR. SELOUS'S TWO PICTURES.—'Jerusalem in her Grandeur,' and 'Jerusalem in her Fall'—are now exhibited at No. 5, Waterloo Place. They have been already described at length in the *Art-Journal*. They are now very advantageously lighted, and will be found reliable authorities as to both ancient and modern Jerusalem.

A PANORAMIC VIEW OF BOMBAY has recently come into our hands: it is executed from drawings made by the Rev. W. H. Cappendale, till lately a lieutenant in her Majesty's Indian navy. The view, which in the lithographic copy is several feet in length, is taken from Malabar Hill, a point which presents to the eye the whole of the city across Back Bay, and the long tongue of land stretching out into the open sea. It is an interesting picture, presented in an artistic and pleasing manner.

THE PORCELAIN OF THE WEST EASTWARD BOUND.—Whether the time will come in which coals will actually be imported to Newcastle, certainly yet remains an open question. But still, even this scarcely seems to be altogether removed from possible contingencies, when we find that china of the highest artistic character is made here in England, expressly for the purpose of its being sent out eastward—if not to the celestial empire itself, at any rate to India. Such is the fact. The ceramists of Staffordshire not only rival oriental potters, but they produce porcelain for oriental merchant princes; and we expect to hear, after the new treaty has been in healthful action for a few years, that they are specially commissioned to provide china for the personal use of the Chinese emperor. Such anticipations naturally arose in our mind, when we were examining two services of English porcelain—a dinner and a dessert service—that have just been completed by Alderman Copeland for the wealthy Parsee baronet of Bombay, Sir Jamsetjee Jhebhoy. The dinner-service is of a pure white, exquisitely bordered in gold, and with the armorial

insignia of the "worthy baronet" richly emblazoned upon every piece. In accordance with the especial desire of Sir Jamsetjee himself, expressed by him when in England, the dessert-service bears upon each piece a beautifully painted view of some scene or some edifice which particularly attracted his notice in this country, and of which he desired to possess such a memorial as might thus be rendered through the agency of an English Art-manufacture. These works are fresh instances of the high standard of excellence to which our national ceramic productions have now attained; and they also add others to the long series of examples of the masterly skill, for which Alderman Copeland has long been celebrated.

THE WOODS OF NEW ZEALAND.—We have sincere satisfaction in inviting attention to the specimens of New Zealand woods, which we have ourselves examined with the utmost gratification, at the establishment of Mr. T. M. Leven, in Davies Street, Grosvenor Square. Mr. Leven has bestowed no ordinary amount of care and thought upon the selection and importation of various woods, that are eminently suited for the highest productions of the cabinet-maker, but which, hitherto, have been almost, if not altogether, disregarded; and his attention has been particularly attracted to the woods of that important colony, New Zealand. At the present time, Mr. Leven has just completed for his Majesty the King of Prussia, a sideboard nine feet in length, and executed with admirable skill, which is entirely formed from a wood known by the New Zealanders themselves by the name of *Totere*. It is of a peculiar knotted grain, of singular beauty, and varied in its character in a manner that is truly remarkable. The colour is no less rich and effective than the grain, and the texture of the wood is such as to ensure its durability. This new wood requires but to be known, to become greatly in demand; and, most certainly, the original importer and the discoverer of its value, has just claims for that practical recognition, which has been so significantly shown by the King of Prussia. We recommend a visit to Mr. Leven, not only for the purpose of forming a personal acquaintance with the *Totere* wood of New Zealand, under the conditions which it is taught to assume in Davies Street, but also in consequence of the high artistic character which pervades all the productions of this able and enterprising artist-manufacturer. An improved and really artistic style of furniture is one of the great requirements of the day, and Mr. Leven is the man who is qualified to produce precisely such works as will prove to be in harmony with the present happy influence of Art upon the existing requirements of every-day life.

THE WORKS OF FLAXMAN.—In consequence of the death of Miss Denman, the sister of Mrs. Flaxman, the Art-remains of the illustrious sculptor are about to be disposed of. A subscription has been commenced, with a view to enable the London University to augment, from this fertile source, the treasures in its Flaxman gallery, and thus to render them available for public enjoyment and instruction; the selection to be made by J. H. Foley, R.A. At the head of the list is His Royal Highness the Prince Consort. It will be a privilege to aid this admirable project; there is no true lover of pure Art who will not gladly avail himself of the opportunity. It is but a small sum (£400 or £500) that is asked for: we should be ashamed to think there can be any difficulty in procuring it, for Flaxman has at length received, in his own country, the crown of glory, long denied him here, but which he long ago received in every other nation of Europe.

THE SCAGLIOLA WORKS of Messrs. Bellman and Ivey, in Buckingham Street, Fitzroy Square, contain an abundant variety of specimens of their skill in applying their beautiful material to purposes both of utility and decoration. There is so much of interest attached to the processes employed in the production of Scagliola, as well as in the works that now are executed in it, that we have determined to devote to this Art-manufacture a detailed descriptive notice, as soon as circumstances permit.

THE BATH AND WEST OF ENGLAND SOCIETY, which is a "moving" body, holds its annual meeting this year at Truro; among its more prominent features is an exhibition of works of Art; this should be known to our readers, who will find details in our advertising columns.

REVIEWS.

HANDBOOK TO THE CATHEDRALS OF ENGLAND. Southern Division. With Illustrations. Published by JOHN MURRAY, London.

A new handbook from Mr. Murray may always rely with confidence upon a cordial welcome. It is the last of a long series of which each member is a valued friend with the public; and the new-comer, in every instance, brings with it its own individual claims for esteem and friendship, in addition to the associations and sympathies which it shares with the elder brethren of its race. The handbook now before us possesses intrinsic advantages, arising from the peculiar attractiveness and interest of its subject, which at once place it in the front rank of the Albemarle-street group. Nor is the treatment of the new handbook in any degree inferior to its materials. If the "Cathedrals of England" stand unrivalled in the influence which they exert upon the national mind, the handbook for these time-honoured edifices promises to secure for itself a reputation nearly akin to that enjoyed by the cathedrals themselves. The book is exactly what it professes to be, and also exactly what was greatly needed. It is skilfully planned, judiciously arranged, ably executed, and most felicitously illustrated; and, besides all these admirable qualities, it appears exactly at the right time. The worthiness of England as the scene for the explorations of English tourists, just now is a popular subject. Accordingly, a book that is at once pleasant reading and really trustworthy, that is both an agreeable companion and a faithful guide, and which tends powerfully to corroborate and also to give a practical turn to an existing popular sentiment, is indeed a valuable and an acceptable addition to the literature of the day. *A cathedral tour in England* is precisely what we are always desirous to suggest to such of our countrymen as are familiar with Amiens, and yet unacquainted with Salisbury; and now, in the new "Handbook to the Cathedrals of England," we are able to promise all that can be desired to enable the tourist at home to realize our favourite project with complete success.

The great difficulty which would have to be encountered in the preparation of a cathedral handbook, is the comprehensive nature of the subject to be dealt with. If too concise, such a handbook must fail to fulfil its proper office; and, on the other hand, any attempt at an absolute completeness would extend the work from a handbook into a history. This difficulty has evidently been duly estimated; and we have much pleasure in adding that it has been fairly encountered, and overcome in the most satisfactory manner. The "Handbook of the Cathedrals" is neither meagre nor diffuse. It is all that the tourist can require; and yet it is not at all more than he could take with him conveniently, and read without weariness. The language is thoroughly appropriate, and the style easy and agreeable; the architectural descriptions have been kept as free from technicalities as is at all consistent with accuracy, and where it has been found necessary to notice at any length disputed points of date or construction, the discussion has been removed from the narrative to form an appendix. Each cathedral is treated separately, the whole being divided into five great groups, severally distinguished as the *Southern Cathedrals*, the *Eastern*, the *Western*, the *Northern*, and the *Welsh*. Each of these five groups forms the subject of a separate division of the work. The division now very recently published in two volumes, comprises the cathedrals of Winchester, Salisbury, Wells, Exeter, Chichester, Canterbury, and Rochester. The other divisions will follow with as little delay as is possible. Thus the five cathedral tours of England are sketched out in the most effective outline by the very work, which provides for the tourist some of the materials that are necessary for their being carried successfully into effect. The handbook for each cathedral forms two parts; the first of which embraces its architectural history and details, while the second contains historical and biographical notices of the See, and of the principal prelates who have filled it. In every instance the descriptions have been brought down to the time of the appearance of the work, and they have been written after a careful personal inspection of each cathedral, due attention having also been paid to all early authorities, and to the best writers of our own times. The most important and characteristic portions of each cathedral have been selected for illustration; so that the wood-cuts may be said to exhibit to the eye the salient points of the accompanying descriptions, and, on the completion of the work, they will also comprehend a complete series of architectural examples of the highest order, ranging from the earliest Norman period to the latest Perpendicular of the Tudors. In the great majority of instances, the illustrations are original,

and have been executed by Mr. O. Jewitt from his own sketches, assisted by photographs—those ever-ready allies of the architectural engraver. It is truly gratifying to find that Mr. Jewitt still retains the vigour and the characteristic truthfulness of his earlier days, and that his last wood-cuts are at least equal, in every excellent quality, to the glossary illustrations which won for him his deservedly high reputation nearly a quarter of a century ago.

The student of English history will find this cathedral handbook no less valuable than the tourist. Indeed, so thoroughly well has the work been produced, that it can scarcely fail to be welcomed by every class of reader. But our cathedrals are, in a peculiar sense, stone-wrought records of the annals of England, and a faithful rendering of their chronicles constitutes a historical volume of unique interest, as it is of unequivocal authority. Fortunately, we now are beginning to form a just estimate of the value of Art in its capacity of an historian; and, accordingly, the "Handbook of the Cathedrals of England" will assuredly take a place of honour amongst our most valued national historical treatises. The great art also which, in the middle ages, was developed by the Gothic architects who reared our cathedrals, has, at the present time, been revived with an energy that promises to render its future advance altogether worthy of its past achievements. And hence the cathedral handbook is an opportune publication, when regarded from another point of view, since it enables the lover of a Victorian Gothic to form a correct estimate of the grandest ecclesiastical works that remain to exemplify to us the Gothic of the Edwards and the Henries. And as this handbook so impressively indicates, in almost every page, the close association that existed, in past times, between history and Art, between architecture and the periods and the generations which witnessed the erection of certain edifices, so does it emphatically declare to ourselves, and to living architects, that we all should in like manner aspire to rear an historical architecture of our own, that may prove to be a graphic exponent and a faithful chronicler of the existing era. The cathedrals are, indeed, histories of the past, because each one of them, in its every part, is true to the time then present when it arose. In our architecture we cannot hope for either greatness or excellence, unless we aim at a like consistency and truthfulness. We must render our architecture our very own; not teach it to assimilate to some time-honoured phase of the architecture of the past, nor be content that it should be meaningless altogether.

We leave our readers to trace out for themselves the history of our cathedrals from the pages of the handbook. If they are familiar already with that history, they will be the better able to appreciate the handbook; and, if not, they will be delighted with the new chapters of history which open thus pleasantly before them. Not the least interesting section of the work is that which gives so good an account of Chichester; it is to be hoped that another edition will contain a fresh section, devoted to a description of the new tower and spire that then will have arisen from out of the ruins of their predecessors.

A PICTORIAL HANDBOOK OF MODERN GEOGRAPHY ON A POPULAR PLAN. By HENRY G. BOHN, F.R.G.S., F.L.S., &c., &c.—DANISH FAIRY LEGENDS AND TALES. By HANS CHRISTIAN ANDERSEN. Translated by Caroline Penchey. Published by H. G. BOHN, London.

These two volumes are the latest additions to the "Illustrated Library" issued by Mr. Bohn, who is really a most indefatigable labourer in the field of literature; being often, at one and the same time, compiler, annotator, and publisher. The "Hand-Book of Geography" is, we are told, "compiled from the best authorities, English and foreign, and completed to the present time;" the chief sources being Malte Brun and Balbi's "System of Universal Geography," with the additions of Mr. James Laurie. But other works have also been consulted; and Mr. Bohn seems to have spared no time nor industry in the collection of material both ample and reliable, to render his book instructive and practically useful. We notice some omissions which it would have been as well to supply; for example, the population of the respective towns that are described: in a few instances only has this been done. The illustrations are not so good as they might be; but the maps, though very small, are clearly engraved. As a whole, we can recommend the "Handbook" as one adapted to the school-room and for general reference.

The title-page of the other volume, Christian Andersen's celebrated "Tales for Children," specifies this to be the third edition. We learn elsewhere that it includes the twelve additional stories, published in 1852 and 1853, under the name of

"Historier," making in all forty-five tales, forming the only complete collection printed in this country; and that the translation of the whole is from the original Danish, and not from any of the numerous versions which have appeared in Germany. The new stories are not indicated, nor do we happen to have the last edition at hand to enable us to identify them, but there are a few towards the end which we do not remember to have read before, and very charming little tales they are. The additions, wherever placed in the book, cannot fail to give increased value to what had been previously published. A multiplicity of woodcuts—some good, some tolerable—is scattered through the pages.

EXAMPLES OF LONDON AND PROVINCIAL STREET ARCHITECTURE. Part I. Published by F. TALLIS.

The age has produced no change more remarkable than that we encounter every day in walking through any of our leading streets. Those who are not old may remember when the smallest deviation from ordinary routine of brick fronts and shop-windows attracted a crowd; now it is by no means uncommon to find tradesmen erecting "premises" that are fine examples of pure architecture—veritable adornments of our cities and towns. Occasionally, sad and deplorable specimens of bad taste are to be found; but these are the exceptions; the rule is to build structures that are really good. The work under notice may act both as a teacher and a stimulus; its success must do much service to architecture, and greatly aid the progress of improvement. If we may judge of the future parts of this work from Part I., it is the duty of all Art-lovers to assist it: the chromo-lithographs of several buildings are well executed, and, what is of more importance, accurate in their details; but the details are, in many cases, enlarged by woodcuts, so that all requisite information is conveyed to those who desire models. The explanatory letter-press is not only sound and serviceable, but written with profound knowledge of the subject; it is, throughout, evidently the production of writers closely and intimately conversant with the subject, and who may, therefore, be accepted as safe guides what to avoid as well as what to imitate.

HALF-HOUR LECTURES ON THE HISTORY AND PRACTICE OF THE FINE AND ORNAMENTAL ARTS. By WILLIAM B. SCOTT. With Fifty Illustrations by the Author, engraved by W. J. LINTON. Published by LONGMAN and Co., London.

The scope of Mr. Scott's book is wide, embracing a great variety of subject-matter; within so small a compass, comparatively, as he has allowed himself, it would have been impossible to enlarge much on all, or, indeed, on many of them. The author is Art-director of the Government School of Art, at Newcastle-on-Tyne, and these lectures were written and delivered to his pupils: it was necessary, therefore, that they should be what they are,—introductory in character and simple in construction, such as would bring them within the comprehension of a class whose intellectual capacities must, as necessarily, be varied. The subjects discussed come in something like chronological order, commencing with the early histories of Christian Art and Celtic Art, in painting, architecture, and sculpture, down to about the beginning of the present century, including book illuminating, metal working, engraving on wood and copper, earthenware, porcelain, glass, methods of painting, and terminating with two or three chapters upon "Terms in Art." As a history for popular reading, this is one of the best books we know.

THE CELT, THE ROMAN, AND THE SAXON. A History of the Early Inhabitants of Britain, down to the Conversion of the Anglo-Saxons to Christianity. Illustrated by the Ancient Remains brought to light by recent Researches. By THOMAS WRIGHT, M.A., F.S.A., M.R.S.L., &c. &c. With numerous Engravings on Wood. Published by A. HALL, VIRTUE & Co., London.

This is the second edition of a work which received our warm commendation when it first made its appearance, a very few years ago: a reprint having been called for, the author has used the opportunity to make considerable additions both to the text and illustrations—additions rendered necessary by the subsequent discoveries and researches made during the intervening time, especially the antiquarian objects brought to light very lately at Wroxeter, and, before this, in London. We are so occupied in the present day with our own affairs, and with contemporary history, that few, comparatively,

among us find time or inclination to make acquaintance with that of the early inhabitants of the island, interesting as it is even to those with whom archaeology in general finds little or no favour. As a record of pagan England,—that is, before the introduction of Christianity,—gathered from the manners, customs, and habits of the people, ascertained from antiquarian remains of every kind, Mr. Wright's volume is very valuable, and, contrary to what might be the popular opinion, will not be found dry reading. One of the writer's objects seems to have been to interest as well as instruct his readers.

"MANY HAPPY RETURNS OF THE DAY." Engraved by LUMI STOCKS, A.R.A., from the Picture by W. P. FRITH, R.A. Published by the Art-Union of Glasgow.

As a domestic scene—and we in this country are naturally a domestic people—the council of the Art-Union of Glasgow could not have selected a more popular subject than this: we recognise birthdays too, and have feasts and rejoicings when they come round, and healths are drunk and *souvenirs* presented, and hearts, whether old or young, are gladdened for a time at least. Such is the subject of Mr. Frith's picture, which, when exhibited at the Academy in 1856, gathered around it many admirers; and we have no doubt Mr. Stocks's excellent translation will prove equally as attractive. The composition is most skilfully put together. The family party, assembled to commemorate the birthday of a juvenile member, may be readily individualised: there are the father and mother facing each other at the table, which is covered with the dessert; the grandfather occupies an easy chair apart from the rest, reading the newspaper; the grandmother supports her married daughter, the two grown-up girls are probably her younger sisters, and interspersed with these are five or six children of different ages, the "olive-branches round about the table." 'Tis a pleasant, loving, and happy-looking group, all but the little maiden whose birthday is kept, and who, crowned with a diadem, and encircled by a huge wreath, both of flowers, appears not to bear her "blushing honours" with perfect equanimity; the cynosure of almost every eye, she is evidently disturbed by the greatness of the occasion, or is, perhaps, meditating upon her "return thanks" speech. The engraving is as brilliant in colour as was the picture when we saw it; a face here and there would have borne a little more of Mr. Stocks's firm graver, but, as a whole, it is one of the best Art-union prints we have seen for some time, and will be an acquisition to the subscribers of the present year, for whom it is intended. Its size, too, is a recommendation, for it may be framed at a moderate cost.

It will not be out of place here to remark, that since the last year of the society's operations, in August, 1860, important changes have been effected in its management; the principal of which is, that subscribers in future will be at liberty to select the prizes allotted to them from any of the public exhibitions of Art throughout the country, instead of, as heretofore, having works selected by the committee awarded them. This right is one which will be appreciated by many; it is undoubtedly the popular view, though we question, from our experience of the result generally, whether good Art is really promoted by it.

THE VIRGIN AND CHILD. Printed in Colours by M. and N. HANHART, from the Picture by A. SEITZ. Published by J. PHILIP, London.

The painter of this picture is one of the disciples of Overbeck, in Rome; he has imbued his work with that tendency towards the productions of the early Italian painters which the German master has introduced into modern art. Without the especial singularities of what we now call Pre-Raphaelism, there is a beautiful and tender devotional feeling, mingled with the maternal and filial, manifest in the composition; the most unsuccessful part of which, in expression, is the face of the Virgin—it is unmeaning and *doll-like*. As an example of chromo-lithography this print is extraordinary; if fresco painting possessed the extreme brilliancy of colour of this, it might readily be taken as a good specimen of such work. The tints are remarkably rich, even, and soft, especially in the draperies of the Virgin; and the patterned background, in gold, is sharp in execution. So admirable a copy, as it appears to be generally, scarcely would cause any one to desire the original. We may add, that it is surrounded by a framework, also printed, in gold on a morone ground, so as to render any further frame unnecessary.

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NICOLL'S LACERNA.



In old Rome the "Toga" was for a time in danger through an innovating garment called "Lacerna," a species of sur-coat thrown over the rest of the dress. At one period it usurped the place of the "Toga" to so great a degree that one of the emperors issued special orders restricting the use of the "Lacerna" in either the Forum or Circus. For the use of Rifle Corps, or in private dress, Messrs. NICOLL have, from coins in the British Museum, produced an adaptation from the classic model, and protected it by Royal Letters Patent. The original gracefulness being retained, the old name is, therefore, renewed; and the trade mark, "Nicoll's Lacerna," may, like "Nicoll's Paletôt," be as familiar in our mouths as "household words." Who, amongst the higher and middle classes, has not proved the value of "Nicoll's two-guinea Paletôt?"—and who will say that the many millions of these garments sold by Messrs. NICOLL, at their well-known London premises—114, 116, 118, and 120, Regent Street, and 22, Cornhill—also in 10, St. Anne Square, Manchester—have not greatly influenced the downfall of the padded, tight-fitting, high-priced discomforts by which the lieges were encased in the reigns of George IV., William, and even far into the present reign? A beautiful Cloth, made from Picked Portions of the fleece of the Australian and European Merino, has been expressly manufactured, and is called "LACERNA CLOTH," the neutral colours of which are produced by undyed wools being carefully mixed; and a process, whereby this garment may be rendered Shower—not Air—proof, may also be seen in operation in Regent Street.

To provide for the removal of the Ladies' and Youths' Department, large Show Rooms have been recently added to Messrs. NICOLL's premises (one gallery exceeding 200 feet in length), where may be found Ecclesiastical Furniture, Robes, Portmanteaus, with every necessary to fill the same for a short or long journey. Foreigners may here have their money changed, and passports viséd, and the fabrics of every country shaped into garments ready for their immediate use; and throughout the vast Establishment moderate prices, with all those advantages which attend capital and long experience, will be perpetuated.

KNICKERBOCKERS.

In the *Cornhill Magazine* of October, 1860, the above costume is described in the following terms:—"Knickerbockers, surely the prettiest boy's dress that has appeared these hundred years."

Messrs. NICOLL, the Court Tailors, introduced this costume not only to be worn at Juvenile Parties at the Palace and elsewhere, but more especially to be adapted for either Winter or Summer use, and for play as well as for dress. Certain mixed neutral coloured woollen materials, with trimmings made for the same, and intended for morning use, are exclusively provided by Messrs. NICOLL; also in velvet, suitably trimmed, and in bright coloured cloths for dress purposes.

In order to place this great improvement in boy's dress within the reach of all well-to-do families, Messrs. NICOLL now make the costume complete for Two Guineas; but it should be recollected (as in the case of their well-known Paletôt) that many have assumed the use of the word "Knickerbockers," but the serviceable materials, the style, and general appearance resulting from large purchases and constant practice, can alone be had of Messrs. NICOLL.



NEW SUN-LIGHT.

DURING the dark months a great obstacle has hitherto existed for the selection of garments the colours of which are required to be adapted for daylight;—by ordinary gaslight it is well known that blue appears to be green, and other colours are much affected. Fortunately, by a recent discovery, a perfectly white light is produced by the complete combustion of the gas issuing from the burners.

This novelty is now being exhibited at Messrs. NICOLL's new Ware-rooms for Ladies' Mantles and Riding-Habits, at Warwick House, Regent Street. The above firm became well known for their Highland Waterproof Cloaks, their Seal Fur and Cloth Jackets, the latter called *au coin du feu*,—skilled forewomen attending to Ladies' Riding-Habits and Trousers. This branch, with the Juvenile Department, is now added to the original place of business, namely, 114, 116, 118, 120, Regent Street, where the best skill and materials of France, Germany, and England, with moderate price, may always be met with.

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